

THE
Whole Works of Lavater
ON
PHYSIOGNOMY;

Written by

The Rev. JOHN CASPAR LAVATER,

Citizen of Zurich.

Translated from the last Paris Edition

By GEORGE GRENVILLE Esq^r

illustrated by

Several Hundred Engravings.



VOLUME. IV.

L O N D O N.

Printed for W. Butters, & Sold by W. Simmonds, Paternoster Row.

P-4-F

7th of 17th of 17th

PHYSIOLOGY

7th of 17th of 17th

THE PHYSIOLOGY OF THE HUMAN BODY

(The Human Body)

THE PHYSIOLOGY OF THE HUMAN BODY

IN FIVE VOLUMES

Illustrated by

Several Distinguished Physicians

VOLUME IV

PHYSIOLOGY

Published by the Author, 17th of 17th of 17th

INTRODUCTION.

TO THE

THIRD VOLUME.

ALTERNATELY filled with joy and hope, yet agitated with apprehension and anxiety, I enter, at length, on the Third Volume of my *ESSAYS, OR LECTURES, ON PHYSIOGNOMY.*

I shall be asked, whence proceeds this anxiety and apprehension? Are you afraid, that you shall not fulfil the high idea which may have been adopted of a work so important as your's appears to be? Or, do you fear your readers? Do their learning and rank overawe you?

I am not ashamed to acknowledge that both the one and the other of these considerations have an influence on my mind, for I am not one of those intrepid authors who present themselves confidently before the tribunal of the public; on the contrary, I feel insensibly all my weakness, all my insufficiency, and I cannot conceal even from myself the extreme disproportion which I find between my strength and my task.

This however is not what wholly embarrasses and intimidates me—
'It is to fix the mind of my reader; to place the objects which I
'have to present to him, in his point of view, so as that he might
'be able to lay hold of them.'

VOL. III.

B

He who wishes to be clearly understood, must write well. The author ought to form his reader; for to the former is always imputed the slightness of the impression made on the latter. If the only object to be obtained were to please the public, and to carry off the prize of general approbation, perhaps means might be adopted to ensure success—but to produce effect, and precisely such an effect; is the end I propose to myself, and to succeed therefore is not easy.

How can a man flatter himself with being able to express fully and correctly what he thinks, and especially what he feels? What a task for an author who sees and who feels, to procure for his reader a situation from whence he may see and feel as he does himself!

If this task is so laborious and difficult when Man is the object, how much more so must it be to the writer on physiognomy? And the difficulty increases when I think of the age in which I write; an age in which very one prides himself on his learning; in which all those who are not authors themselves, set up for critics of authors; an age in which Art stifles Nature, in which the pure and peaceful enjoyments which she procures are despised, and sacrificed to false and factitious pleasures; an age in which all is artifice and trick, and in which the tinsel of dress, and the affectation of ornament, are preferred to native and simple beauty.

What age most unfavourable to the labours of the physionomist; of the child of nature, who professes to write not as an author, but in quality of a man; not for the public, but for humanity; What success can he promise himself? What paths has he to clear in order to arrive at the knowledge of the human heart, and to make himself master of it? Is he shure of making deep and lasting impressions, counteracted, as he is by the crowd of authors, and continually opposed by the taste in vogue?

There are certain happy moments proper for the composition of his works, but what are those he must choose? Must he wait for those moments of calmness and tranquillity which so rarely occur in a short life, full of trouble and anxiety? Moments which all our desires and efforts can neither produce, nor recall when once they

are past ; moments which are a present from heaven, and which all the gold in the world cannot purchase ; moments which the fool holds in derision, which the cold pedant despises, and which are understood only by those who know how to enjoy them. Must the physiognomist prevent the dawn to commence his labours ? Shall he resume them in the close of the day, when after having fulfilled the duties of a laborious vocation, he had need to seek relaxation in the bosom of his family, or the conversation of his friend ? Regardless of health and repose, shall he consecrate to study the hours of the night ? Shall he destine to it those moments when the soul, transported into a kind of ecstasy, disengaged, in some sort, from the senses and from matter, takes complacency in a sweet reverie or pursues a profound meditation ? Yes, those delicious moments when the man feels that he is elevated above himself ; those moments, a single one of which awakes in us more ideas, desires, joys, presentiments, and hopes, than whole days, nay weeks, of application are capable of producing—these, these are the moments which the physiognomist ought to cease, to speak of man to paint and describe him.—But will he dare to give way to his enthusiasm ! Will he have the courage to commit to paper a feeble copy of the pure and sublime sentiments which penetrate his heart ? If he ventures to articulate a few of his thoughts, will he not be exposed to the sorrow of seeing them mistaken, misinterpreted, despised ; and to the regret perhaps of ‘ having cast his pearls before swine.’

The feeble progress which I may have made in the study of man, and in that of the science of physiognomy, becomes at times matter of affliction to me. I am afflicted to see that no value is put on those honest and virtuous sentiments which I wish to excite. I am afflicted, when instead of embracing them, I observe men content themselves with judging, criticising, or admiring the accessory props which I employ to support them. I am afflicted to see that what, in my idea, is only a simple mean, is considered as the ultimate end.

But what shall I say of so many unjust criticisms in which some indulge themselves, of so many rash judgments which they pronounce against their neighbour, and of which I consider myself as the cause, though very innocently ? Can any one conceive all

the bitterness of my soul on making this reflection ? What, I give occasion to malignity so cruel ; I, who had no other intention than to demonstrate, or at least convey, a presentiment of the excellency of the Divinity in Man, the most beautiful, and the most perfect of his works—I who in the features of the face was searching for the language of truth—I, who was endeavouring to trace in the human physionomy the infinite goodness, beneficence, and wisdom of the Father of mankind—I, who was flattering myself with the hope of opening and diffusing universally new sources of felicity and joy.

This is what I had to say, not by way of complaint or accusation, but simply to unburden my heart of a load which oppressed it. Whoever thou art, Reader, whatever be thy figure, under whatever feature thy soul may depict itself upon thy face—whether my book may be spread before thee on a gilded table, or desk—whether in a circle of curious persons thou castest upon this a careless eye, or whether in private thou art turning it over with an eager hand—believe me, neither the clamour of false prejudice, nor the sighs of blind devotion, shall drive me out of my road. I am conscious of being in the search of important truth, I am sure that I often find it, and that I faithfully report what I have discovered.

But that which grieves me most of all, that which in my solitary hours often fills my heart with pain and anguish, is my not attaining the great end at which I aimed. A sense of our own dignity ; the glorious prerogatives of human nature, and the grounds of satisfaction which result from them ; the character of divinity imprinted on man ; a new source of delicious sensations springing up for him ; this is what few readers look for, or so much as think of looking for, in my work. The greater part consider it as a piece of amusement merely—but in truth, I am too proud to serve only as an object of amusement.

I aspire much higher than the mere amusement of my readers. I mean to inspire them with respect for humanity ; I mean to point out to them, in the whole of our being, as well as in every

part taken separately, the wisdom of God, his goodness, and his truth to convince them, that in man all is expression, truth, revelation, the key of his faculties present and future.

The science I teach is a rivulet, which frequently swells into a rapid torrent ; my design is to throw into it, here and there, a stone, on which they may rest their feet, and pass from bank to bank. To stretch out my hand, to lend a little support to their unsteady footsteps, is all that I can do : but it is far beyond my power to divide the stream by a miraculous rod, or to introduce a whole army dryshod into a land flowing with milk and honey. Men, I wish to unite my efforts to yours, that we may learn to know man ; I wish to make you feel what happiness and glory there is in being what we are.

If the uncertainty of success have frequently a tendency to depress me, my soul is at other times filled with hope and joy, when I catch a glimpse of the probability of reclaiming some, perhaps a considerable number, of my readers, were it but successively too, and after the first fermentation is over. Yes, I flatter myself still with the hope of diffusing more and more the sacred sentiment which man ought to have of his own dignity. My courage revives, my strength is recruited, my heart expands to the reception of delight, when, with my pen in my hand, filled with my subject, or preparing to comment on a print, I give way to such consolatory ideas as these : ‘ My
 ‘ Work shall, after all, be more than an amusement to many
 ‘ of my readers. Let a hundred of them consider it in this
 ‘ light, with all my heart : it is one advantage, at least, to have
 ‘ so handsomely employed their leisure ; who can tell into what
 ‘ mischief the oppression of idleness might have plunged them ?
 ‘ Provided I find but ten on the other side, whom I engage to
 ‘ reflect, to feel, to act after me ; provided that of these ten
 ‘ there be found only a single one who is led to rejoice more
 ‘ than he did in his own existence ; a single one who is brought
 ‘ to feel more forcibly, how just and true, in all his works, is
 he who created all things ; a single one who arrives at the
 conviction, that the smallest particle is of the greatest impor-
 ‘ tance in the connection of the whole, and still serves to mani-
 ‘ fest the wisdom and the power of the Creator.’

Other ideas, equally consoling, present themselves to my mind, and promise me different sources of satisfaction.

I figure to myself a studious young man to whom a benevolent protector has lent my book. He does not content himself with turning it over in a hurry : he meditates on it with attention ; he finds truth in it, and rejoices in having found it ; or else he discovers a feeble passage, indigested ideas, which have not been unfolded with sufficient perspicuity—and he exercises his own judgment in completing, in elucidating, in rectifying what had escaped me. One of his friends joins him ; he stops him short, or goes along with him ; he animates or checks him ; he teaches him, or learns of him, to observe him, to know him to love him, and to set a value upon him.

There I behold husband and wife, who by a knowledge more profound of their physiognomies, improve their mutual tenderness and esteem, discover in each other a new treasure of qualities which they had not hitherto perceived.

I represent to myself a tutor, a father, beginning attentively to inspect into the conduct of his pupils or his children ; I imagine myself more closely examining the form and structure of their body, the contours of their face, their features and gesture, their gait and their handwriting : apportioning to every one, who, with more choice and discernment, the task which he is able to perform ; and exacting from each that only which he is in a condition to furnish.

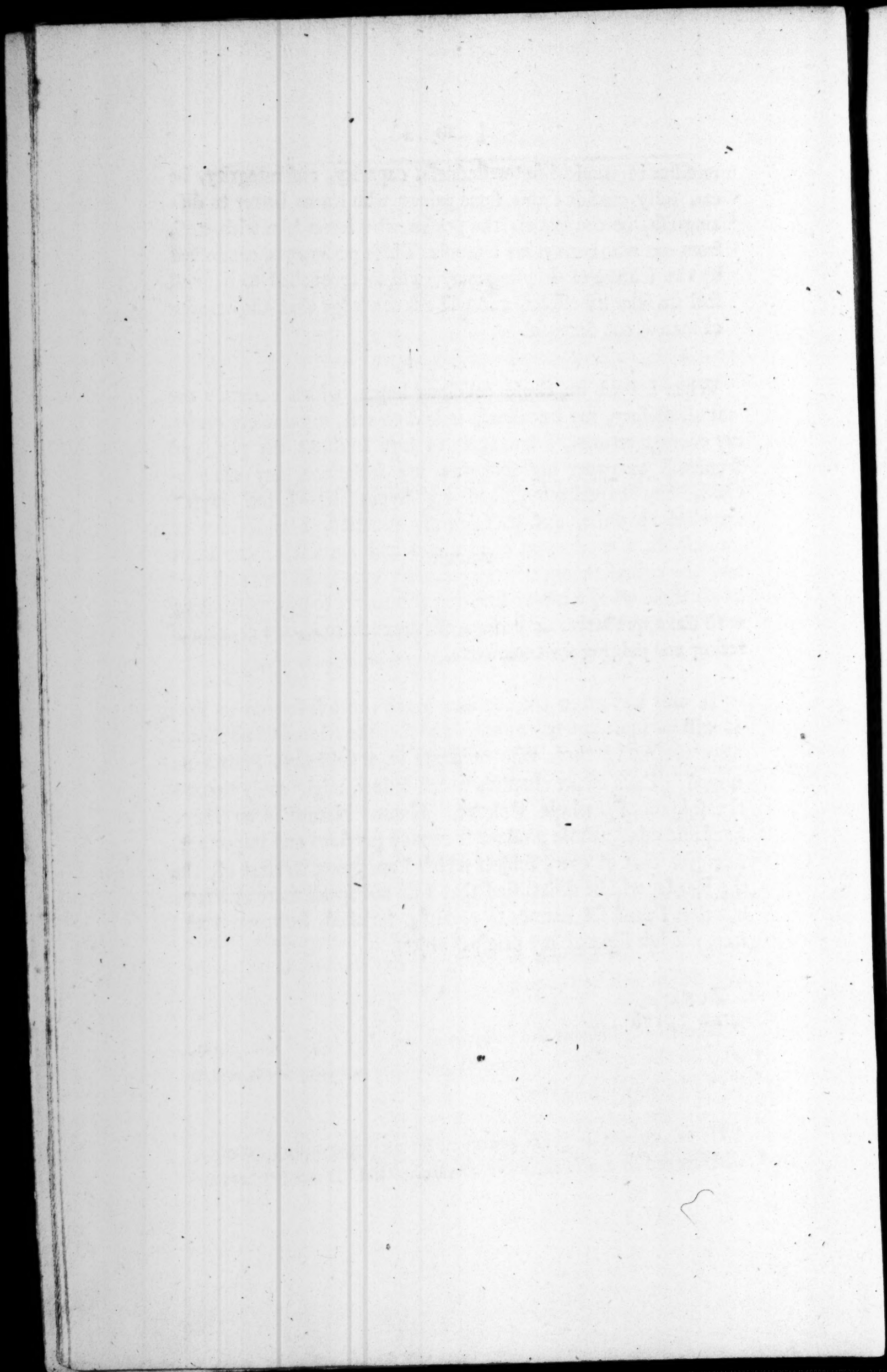
I represent to myself the youth looking round for one to whom he may unite himself in the bonds of friendship ; the grown man who wishes to choose a companion for life, whom his heart can approve, and suitable to his circumstances ; a father seeking for a tutor to his sons ; a man in place, wanting to procure the assistance of a person of ability, to diminish the labours of office ; a prime minister who has occasion for a discreet and faithful secretary ; perhaps a prince, who wants to intrust the direction of his affairs to a

‘ minister in whose disinterestedness, capacity, and integrity, he
 ‘ can fully confide ; this same prince who learns better to dis-
 ‘ tinguish, in the sequel, the person who serves him with zeal,
 ‘ from one who betrays his interests. These personages, conducted
 ‘ by the science of Physiognomy, will be reconciled to it, will
 ‘ feel its salutary effects, and will acknowledge that the exterior
 ‘ of man is not deceitful.

When I feast on those delicious hopes, which certainly are
 not all illusory, my uneasiness is laid to rest, my anxiety ceases,
 my courage returns, I live again to joy, I resume my pen, and
 I commit to paper my thoughts, my sensations, my observa-
 tions, my experiments, and my hypotheses—I feel myself
 impelled to write, and pursuing my vocation, I endeavour to
 interest, in a manner at once useful and agreeable, the heart
 and the understanding of every Reader who seeks for truth and
 of all those who, without suffering themselves to be carried along
 with the approbation or censure of the multitude, are capable of
 seeing and judging for themselves.

It will be seen in the end how much was left for me to say ;
 it will be more and more understood that the science of physio-
 nomies present to those who cultivate it, a field that knows no
 bound. Each of the chapters which follow, might easily become
 the subject of a whole Volume. Human Nature is an inex-
 haustible mine, whose produce is equally precious and important.
 I foresee that of every subject which I am going to treat of, the
 the Reader will be dissatisfied that I do not speak more at large :
 but that I must set bounds to myself ; satisfied, however, that I
 have not lost sight of my principal object.

ZURICK,
 JUNE 1, 1787.



LECTURE I.

SELECT EXTRACTS FROM VARIOUS AUTHORS; WITH
ORIGINAL OBSERVATIONS.

BACON.

I.

‘EDUCATION, and the principles of virtue, frequently
rectify our first propensities, and our natural dispositions.’

II.

‘IT may be said of men disfigured by Nature, that they en-
deavour to avenge themselves of the affront they have received
from her. How happens it that they are usually peevish, quar-
relsome, or satirical? Is it that they feel the perpetual ridicule
to which they see themselves exposed, and that self-love, which is
determined to lose nothing, take its revenge on the side of rail-
lery and invective, or is it that they have received courage as an
indemnification? Whatever be in this, you may rest assured that
if you have any blemish in mind or body, the blockhead or the
ugly fellow will be the first to remark it.

‘Homeliness disarms the suspicions and the envy of the great,
who usually consider a deformed person as a being from whom
they have nothing to fear.

‘He who conceals great genius under an unpromising exterior,
will succeed so much the more certainly, that his competitors are

‘ under no apprehension from him. Ugliness is perhaps the very
‘ circumstance which opened to many great men the career of
honour.

We are astonished that Emperors should have made eunuchs
‘ their favourites ; but, besides, that persons weak of themselves, and
‘ despised by all the world, are hence more firmly attached to their
‘ only support, is it not evident, that they made choice of them ei-
‘ ther, for the agreeableness of their conversation, or in the view
‘ of making them confidants, spies, informers, and never ministers ?

‘ Virtue or malignity are the arms of the deformed. These two
‘ resources can make extraordinary men of them. Of this Agefi-
‘ laus, Zanga, the son of Soliman, Esop, Gasca governor of Peru,
‘ and perhaps Socrates, are examples.’

(All the persons of my acquaintance who are either deformed, or
of a feeble organization, resemble one another in these particu-
lars. They employ much accuracy and neatness in their writings,
their accompts, and arrangement of their domestic affairs : they
reflect calmly on every subject ; they have a dislike to violent exer-
cise. We may farther add, that, with a cold temperament, they
easily fall into vehement emotions.)

‘ Those who are under the pressure of calamity, says Terence,
‘ are generally of a suspicious character ; they imagine they must
‘ always have mortification and contempt to encounter, and it is
‘ the sense they have of their own weakness which excites this sus-
‘ picion.’

III.

‘ There are six different ways by which we arrive at the know-
‘ ledge of man ; namely, by studying, 1. The features of his face ;
‘ 2 His language ; 3. His actions : 4. His inventions ; 5. His
‘ views ; 6 His connections. As to the Features of the Face, the
‘ old proverb, *Fronti nulla fides*—the face is a false mirror—ought
not to perplex us. This phrase may be true to a certain degree, with

' respect to some arbitrary movement of the phyſionomy; but it is
 ' not the leſs decidedly clear, that the mouth, the eyes, and the line-
 ' aments of the face have a play, and variations, infinitely delicate,
 ' which opens, as it were, according to a very lively expreſſion of
 ' , Cicero, *a gate to the ſoul*. No one ever carried farther the art of
 ' diſſimulation than Tiberius did, and yet obſerve how Tacitus has
 ' characterized the ſtyle of panegyric pronounced by that Emperor
 ' in the Senate, in honour of Germanicus and of Drufus. In ſpeak-
 ' ing of Germanicus, (ſays the Latin hiſtorian) his expreſſion were
 ' much too affected and artificial for the heart to have an intereſt in
 ' what he ſaid. He was leſs diſſuſe in his Encomium on Drufus,
 ' but he employed ſo much the more truth and warmth in it.
 ' Tacitus informs us elſewhere that this ſame Tiberus ſometimes
 ' ſhewed himſelf without a mask, and appeared in his natural cha-
 ' racter. His language was almoſt always affected; but when he quit-
 ' ted diſſimulation, he expreſſed himſelf in a natural and eaſy man-
 ' ner. In effect, however dexterous, and however expert, a man
 ' may be in the art of diſguiſing himſelf, it will be difficult for him,
 ' however to acquire the complete management of his countenance;
 ' and in a diſcourſe wherein, from beginning to end, he is obliged
 ' to diſguiſe his real ſentiments, his ſtyle will favour of the con-
 ' ſtraint which he feels: he will be ſometimes vague and confuſed,
 ' ſometimes cold and languid, and always embarraſed.'

(I go further and extend this remark even to the ſound of the
 voice which I divide into three different claſſes. It will be drawl-
 ing, or forced, or natural, that is to ſay, articulated without ei-
 ther effort or indolence. After this diſtinction, ſo ſimple, every
 ſpecies of tone of voice appears to me ſignificant, in that it indi-
 cates a character which it under, or beyond, or exactly up to the
 level of truth.)

IV.

' Love and envy are the only affections of the mind which ſeem
 ' to act upon us by a kind of enchantment. Both of them produce
 ' very violent emotions; both exert a promp influence on the ima-
 ' gination, and the ſenſes; both are painted in the look, eſpecially

'in presence of the object which excites them. In scripture, envy
 'is denominated *an evil eye* ; and among the effects of this passion,
 'some have imagined they remarked a twinkling and a certain ra-
 'diation of the eyes. Some curious observers, pushing their re-
 'marks farther, have pretended that this movement of the eyes be-
 'comes still more sensible and more hateful when the object of our
 'envy appears before us in a state of prosperity and glory. The
 'success of a rival is grievously embittered to us if we are witnesses
 'of it ; and the superiority which they seem to make us feel, more
 'and more irritate our self-love.'

V.

'Deformed or Mutilated Persons, Old People, and Bastards, are
 'usually disposed to envy. Incapable of mending their condition,
 'they endeavour to hurt, as much as they can, those who are in a
 'more happy situation. The rule however, admits of exceptions,
 'when external blemishes are in company with an elevated mind.
 'Many great men have been seen forcing an increase of glory
 'from the imperfections of the body. The idea of history transmit-
 'ting to posterity that an eunuch or a cripple singularized himself
 'by the most brilliant action, this idea whetted their courage.
 'Narces the eunuch, Agesilaus, and Tamerlane, both of them lame,
 'furnish sufficient proof of this.'

VI.

OF BEAUTY.

'Virtue, like the carbuncle, has no value and lustre but in itself ;
 'beauty derives no heightning from the case in which it is set ;
 'rarely do they meet together, as if Nature had more carefully
 'avoided the formation of monsters, than aspired after the produc-
 'tion of master-pieces, Politeness and elegance are the compa-
 'nions of beauty ; but elevation of mind and genius do not neces-
 'sarily enter into this assortment. Exceptions however must be
 'made. Augustus, Titus, Philip the Beautiful, King of France,
 'Edward IV. King of England, Alcibiades the Athenian, and

' Ishmael the Persian, were at once famous for their beauty, and
' for their great mental qualities.

' Beauty demands symmetry of features rather than brightness of
' colouring, and grace rather than regularity: it consists in that
' sympathetic charm which universally pleases, no one can tell why;
' in that enchanting harmony which all the art of painting cannot
' give with full effect.' (The author is here confounding grace
with beauty. He meant to speak either of the graces which pro-
ceed from the movement of accidental traits, or of the beauty
which consists in the repose of these accidental traits)

' Even in animated bodies these graces do not always strike at
' first. Besides there is no beauty, however perfect it may appear,
' but what presents defects or disproportion in the whole taken to-
' gether. It would therefore be difficult to determine which of
' the two went more awkwardly to work, Apelles or Alber Durer;
' the one of whom defined his figures after geometrical propor-
' tions, and the other selected, from different models, one or more
' beautiful parts, in order to compose of them a beautiful whole.
' Such figures could present only fanciful beauty.'

(Regularity does not constitute beauty, but it is the essential
basis of it. Without regularity there can be no such things as
organized beauty: or, at least, this beauty, if it could exist, never
would produce, at the first instance, those happy effects which
result from an agreeable symmetry, and exactness of proportion.
The human body announces itself as a regular whole. The small-
est insignificant irregularity does a real injury to its beauty. I
admit, on the other hand, that the highest degree of correctness
does not, after all, constitute beauty, or rather, is not sufficient
of itself to determine a form to be beautiful. Durer was much
in the right, in measuring his figures. What God has measured,
man may boldly venture to measure after him. Without attend-
ing to dimension, a designer never can be sure of himself in any of
his productions; never will he convey nature with truth; never
will he be *oraculorum divinorum interpret* (the interpreter of the
divine oracles). But if it be supposed that, by his geometrical

proportions, Durer dreamt that he must necessarily produce beauty, and that with the help of the compasses alone he flattered himself he could attain this, then assuredly he merits the appellation of trifler, but not otherwise. A decision so vague ought not to have escaped a philosopher like Bacon — What is meant by Philosophy? It is the determinate and determinable knowledge of what is; it is the precise establishment of relations. Now who is a philosopher, if the painter and the designer are not so; they whose profession call them to study man, the most important object of our knowledge and observations; and to determine, with all possible truth, the relations of his form?

The other remark of Bacon, with regard to the manner of composing a beautiful whole of different detached parts, appears to me much more just and judicious.)

‘It is impossible for me to imagine,’ continues our author, ‘that a painter should ever be able to produce forms more beautiful than nature. For his happiest ideas he is not always indebted (exclusively) to the rules of art: they are often suggested by a species of hazard, and by unexpected combinations. There are figures, the details of which, viewed near and separately, will scarcely please, and yet the whole will appear to us admirable.’ (Yes but we should admire them still more, were each of these details beautiful in itself. The mistake of Bacon, like most other mistakes, proceeds from his confounding two things which are only analogous, beauty and gracefulness. The latter may exist without perfectness of design, the former absolutely requires it.)

‘If it be true,’ (which, however, it is not) ‘that beauty consists principally in the dignity and decency of the movements,’ (and the choice of forms) ‘it will be no ground of astonishment, that an old man should sometimes appear more amiable than a man in the flower of his age.’ (More amiable I grant, but never more beautiful.)

LECTURE

LECTURE II.

OBSERVATIONS AND REMARKS, BY A FRIEND OF THE
AUTHOR.

I.

‘EVERY emotion of anger, frequently repeated, announces itself by thick eyebrows, which have the air of swelling.’ (I would rather say, that in the neighbourhood of the eyebrows there are certain muscles which may be considered as positive marks of a choleric temper. Without this modification, the observation of our author would be contradicted by experience; for there are many violent and passionate persons in whom I have not found the sign of which he speaks).

II.

‘Pride lengthens the form and the muscles of the face.’ (It either extends or compresses them. The former case announces the littleness of vanity; the latter supposes passions stronger and more reflective.) ‘Joy and the social virtues replace the muscles and give back to the face its natural roundness.’

III.

‘ If a judgment is to be formed of the character from the movements and gait, I would always lay a hundred to one that a feeble saw in the gait indicates a man indolent and self-sufficient especially if he shake his head at the same time.’

IV.

‘ I love the dimples which smiling forms in the cheek. The physical traits have, in my opinion, a moral reference; but they are of different kinds. The more that the hollow approaches to a semi circle, closing toward the mouth, the more it seems to announce self-love, and becomes disagreeable. On the contrary, the more it proceeds in a waving or serpentine form, the more graceful it is.’

V.

‘ The opening the mouth cannot be studied with sufficient attention. This single trait completely characterized the whole man. It expresses all the affections of the soul, whether they be lively, or tender, or energetic. Whole folios might be written the diversity of these expressions, but it is better to refer them to the immediate sentiment of the observer, who makes man his study.’ (Nevertheless, a designer, who is a physiognomist, will, in time, acquire the capacity of determining these differences to a certain point. ‘ I think I find the seat of the soul in the muscles adjoining to the mouth better than in all the rest; they do not accommodate themselves to the slightest disguise. Hence the homeliest face ceases to disgust, while it continues to preserve, in that part some agreeable traits: hence nothing so repugnant to the form of a well organized man as a wry mouth.’ (Nothing more true; but the mouth is not the less, on that account, the principal seat of dissimulation. And where could that vice express itself to more advantage than in the most moveable part of the face; in that which receives, more easily than all the others, the impress of our passions.)

BUFFON.

See the Paris Edition of his Natural History. Vol. xi. p. 534.

The Count de Buffon has attacked physiognomy in a most plausible manner; but his remarks are destitute of sound truth, and consequently his opposition cannot be thought formidable. This author, the ornament and pride of French literature, has declared his disbelief of my favourite science; but his fame, rather than his arguments, have imposed on many: he certainly knew how to observe and appreciate, with great exactness and sagacity, both the perfections and imperfections of human nature: he made national characters and national physiognomies his peculiar study; therefore what more could be advanced to disgrace the science than that Buffon ridiculed it!

This great author, however, gave *arbitrary decisions*: and when a man of his reputation judges of a science in that manner, I think I may again pronounce, without hesitation, that his weight in the scale may be easily overbalanced. Of this let the reader of good sense judge from the following extract:

“As all the passions are movements of the soul, most of them
“relative to the impressions of the senses, they may be expressed
“by the movements of the body, and especially by those of the
“face: it is possible to judge of what passes in the interior by the
“action of the exterior, and, from inspection of the changes of the
“face, to discover the true situation of the soul” Here my
author admits of pathognomy! “But the soul having no shape
“which can be relative to any material form, it is not possible to
“judge of it either from the figure of the body, or from the form
“of the face.”

Here I must beg leave to interrupt Mr. de Buffon. Unless I greatly mistake, it might, with equal propriety, be said, “But
“as the soul has no movement.” I take this term in the same
physical sense which here belongs to the word *form*, and I speak

of a *movement* in virtue of which the soul could quit one place and transport itself into another: *it is wholly impossible to form a judgment of it, from the movement of the body, or from the muscles of the face.*

“A deformed body may contain a very exalted mind,” resumes Mr. de Buffon. Can any person possessed of common sense, or common humanity, doubt this? But it does not follow that *every* face conformed badly, without distinction admits of all kinds of capacities, intellectual faculties, and talents, because *certain* badly formed bodies *may* contain genius and talents; nor must it from thence be inferred, that there is not any *body* badly formed which positively excludes these qualities. For instance, visit an hospital of lunatics.

Every well proportioned and elegant form is not always possessed by a luminous mind, or a virtuous soul; neither is the deformed object, without exception, either stupid or vicious.

Why is the great naturalist so ready to bestow on Englishmen more *penetration* than he will allow to the Laplanders? and why will he undertake to decide this question by a single glance of the eye? But let him be his own confutor.

“We ought not,” says he “to form a judgment of either the
 “good or bad disposition of any one from the features of the face,
 “for these features have not any affinity to the nature of the soul,
 “nor any analogy whereon to rest either reasonable or possible
 “conjectures. It is *clearly evident*,” says he, in a fine strain of
 reasoning! “that the pretended discoveries in physiognomy can-
 “not reach farther than a *guess* at the movements of the mind by
 “those of the eyes, face, and body; that the form of the nose,
 “mouth, and other features, has as much connection with the
 “form of the soul, or the disposition of the person, as the *length*
 “or *thickness* of the *limbs* has with *thought*.”

Notwithstanding the high authority from whence this assertion is made known, I shall not hesitate to say, that the length and

thickness of the limbs have undoubtedly *some* connection with thought. Are there not masses of bones, and redundancy of flesh, wholly incompatible with much vivacity of spirit? And are there not certain dimensions and forms of limbs which distinctly announce, independently of action, great delicacy of judgment, and great facility of conception?

“Will any man whose nose is handsomely-formed have more wit on that account? or will he be less wise having small eyes and a great mouth? *It must be acknowledged, then, that ALL* which physonomists have advanced, is wholly void of truth, and that the inferences they draw from their pretended metoposcopical observations, are laughingly chimerical.”

It is rather extraordinary, that Mr. de Buffon should so confidently assure himself that ALL his objections against the science *must be acknowledged!* Can a conclusion, drawn without any regard to premises, be received as proof? He gives us a *decision* which he has pronounced without possessing sufficient knowledge of the *cause*: for is it possible to write so decidedly on a subject which a man has not carefully and minutely examined! Is it consistent to connect things so distant as metoposcopy and physiognomy, two dissimilar sciences, and then to reject them both as having no foundation?

Because it favours—among some persons—of insanity to endeavour to foretel diseases and marriages, friendship and hatred, and the general events of futurity, from the planetary lineaments of the forehead, must he, too, be insane who hesitates not to say, that one forehead announces more capacity than another; that, for instance, the forehead of the Apollo indicates more wisdom, reflection, spirit, energy, and sentiment than the flat nose of a black?

It would alone be sufficient to demonstrate the error of Mr. de Buffon, by inspecting a series of foreheads, eyes, noses, and mouths; indeed, nothing could be more easy than to confute him

by his own writings, by what he says on the difference of animal physionomies and on national faces.

I must own, that, *formerly*, it was common to confound physiognomy with metoposcopy: and almost all the ancient authors who have written on this subject were also chiromancers. Though their authority might mislead the illiterate, what excuse, what apology is there for so great a man as Buffon, who has amalgamated two things so widely different, who has comprehended in one proscription, truth and falsehood, as conjuring pretensions, and a science, the truth of which every rational being can attest!

Who would give himself the trouble, even so much as to quote, to read, or to name the person who affected to believe that he could trace in the mouth or the eyes of a Baschkir, or a native of the Terra del Fuego, the traits of a luminous mind? On the promise of the physionomies of these savages, who could hope to see a single sentence written with that elegance so much admired throughout all the numerous volumes of Mr. de Buffon? That great author himself would be shocked at the vile comparison, at the ridiculous idea: and yet he so far lost his dignity of thought as to propose the question—"Whether a man will be less wise because he has a wide mouth?"

The only effectual mode of obtaining real truth, is to apply a general maxim to particular cases: I therefore wish to know, to what could the application of our author's propositions lead?

ADDITION.

Though the immortal writings of Buffon presents us, in many *other* respects, with truths clearly perceptible, ideas truly sublime, and beauties inimitable; yet every page of my lectures contains a refutation of those passages which I have quoted from his works. But his having supported an opinion which numerous experiments have proved to be erroneous, shall not influence me in that high esteem which I must always have for him. I must yet,

however, beg leave to oppose some random examples, which, without much trouble, I could increase to an almost incredible number.

ABRAHAM VON DER HULST—AND A MAN SAGE, PROFOUND, AND CLEAR-SIGHTED.—See the opposite Plate.

The face of Abraham von der Hulst has nothing to distinguish it in a particular manner; the expression of its features is not strikingly marked, and it is much less characteristic in general than every one of the three heads which follow.

No connoisseur, however moderate his abilities, will affirm that this is the physiognomy of an ordinary man; the forehead, although little of it can be seen, is above mediocrity: the eyes are not inferior; and the nose is entitled to the same rank, although it does not indicate strong sense, and possesses nothing significant or striking.

A common physiognomist cannot fail to discover in this portrait characters of remarkable activity and energy: he will draw his conclusions from the contour which reaches from the forehead down to the chin, from the hair, and particularly, from the space between the eye-brows. The mouth, indeed, deserves little notice; for its expression is too vague, and the drawing very deficient.

The face of the **MAN, SAGE, PROFOUND, AND CLEAR-SIGHTED**, is infinitely more characteristic than the one of which I have just been speaking. It announces a turn of mind widely different, in spite of its great calmness and unanimated features.

In the eye-lids, the nose, the mouth, and in the exterior contour of the head, a man such as he is entitled in the preceding paragraph may be clearly perceived.

Is this man of middling capacity, superficial, or inconsiderate? Could the penetrating eye of Buffon—or indeed any other eye—

lead to the suspicion, after these simple contours, after these lineaments, after the form of the whole, and of every separate part? No, impossible!

NO. 1, PORTRAIT OF LUDOVICUS DE DIEU; AND, NO. 2,
OF ROBERT JUNIUS.

The form and bony substance of these two opposite faces, present the most obvious and striking differences; and they will serve as a farther testimony of the positive signification of every feature of the physionomy, of every form of head, of the contour of every part, even separately considered.

It is impossible for any person to imagine that two faces so dissimilarly modelled, can have any similitude in respect of character? In No. 1, all the figures, and almost the contour of the nose alone, I might say, indicated a mind more firm and more penetrating than the head of No. 2.

This last, indeed, is not without some share of penetration; but the simple contour of the eye-lids discovers, at the same moment, more fire, and less reflection: every thing has the impress of an impatient activity, eagerly pressing to pursue business, carrying it on with an impetuosity, and precipitating it to an issue, without submitting to time for conducting it to maturity.

Compare the two *noses*, and that will be sufficient: after that is done, neither the immortal Buffon, nor any common mortal, will assign to Robertus Junius that prudence and that firmness of mind which so conspicuously marks the physionomy of Ludovicus de Dieu.

LECTURE III.

IV. DETACHED OBSERVATIONS FROM A GERMAN MEMOIR; WITH REMARKS BY THE AUTHOR.

“TRUE genius gives birth to warmth and sensibility of temperament.” Invert this proposition, and it would equally hold good. “It agrees not with a phlegmatic or cold disposition; for all its propensities and its movements are swift and violent, hurried to the extreme.”

This is by no means a general rule; for the phlegmatic is as necessary to genius as the choleric temperament: nor does one of these temperaments of itself constitute genius; the union of both is essential to compose it.

It is the concurrence of fire and water that determines the *irritability of the nerves*, on which every thing rests. It not unfrequently occurs, that the most ardent persons are wholly without sensibility and genius, and nothing will be hazarded by affirming, of a man always on the point of boiling over—That he will never be susceptible of the true enthusiasm of genius.

Absolute phlegm is certainly not more conducive to it: but yet experience ascertains that this same phlegm which secures us from numberless things by which another is affected, does not hinder our sometimes attaching ourselves, in a very feeling manner, to a *particular object*, which has not met the general attention.

Impelled towards this side, the most phlegmatic of human beings feels the impulse of genius, and is, to a certain degree, under the influence of inspiration. I am personally intimate with men who are always fertile in new and original ideas, and yet excessively cold in their temperament. To refuse them genius, therefore, would be unjust; and it would also be equally absurd to consider genius as the concomitant of a lively and ardent character.

Of itself, *coldness* is no more inconsistent with genius than *warmth* is the infallible indication of it. The junction of these two extremes is not competent of itself, perhaps, to constitute genius: this divine spark is probably struck from the collision of the four temperaments, acting upon and irritating each other reciprocally.



“The joys and miseries of men in low situations, do not resemble the pleasures and the sufferings of men of genius. The latter feel with a nicety of which the others have no conception.”

Things within the limits of genius cannot be conceived; the *effect* of it is evidently and palpably before our eyes; it is the *cause* which remains concealed, in spite of every endeavour to trace it. Neither genius nor religion can be *taught*; every thing

that is of a *divine* nature must be *felt*: neither by mental efforts, nor by demonstration can we acquire faith: the properties and the essence of genius is just as little likely to be conceived or discussed. To discuss its productions, to aim at an explanation and a proof of what marks them, is to attempt a demonstration of that *which is*. By a cold analysis you cannot render the beauties of a physiognomy perceptible to him who had not before felt them. Certainly he is not a man of genius who declares himself the champion of genius.

Our modern critics have not been able to prescribe a single one of the strokes of genius which abound in SHAKESPEARE and MILTON, notwithstanding all their precepts, rules, and captious criticisms.

The man without genius will never acquire the feelings of him who is in possession of it; a human being, born totally blind, might as easily form a true conception of light.

That which marks the physiognomy of a man of genius, which constitutes the originality of it, is often a certain undescribable somewhat, neither to be defined nor explained, attracting or repelling us. To feel it, to receive its impressions, our organs must be *capable* of being affected by it: and hence it always eludes the pencil of the ablest artists.

“ A sanguine and sparkling temperament is favourable to
“ genius, it gives to the character vivacity and sprightliness. But
“ though a lively and gay humour be not incompatible with
“ genius, I think, notwithstanding, that a gentle and sublime melancholy is one of the most destructive and infallible marks by
“ which it makes itself known. In reality, this disposition is its
“ inseparable companion.” Call it the mother of genius without hesitation. “ It gives to the radical character a tint of gravity and
“ recollection which predominates over and restrains the natural
“ gaiety.”

* * *

V. EXTRACTS FROM NICOLAI.

I.

“Irregularity and viciousness in a form may result equally
 “from external and internal causes; regularity only proceeds
 “from a true agreement between the causes which operate both
 “inwardly and outwardly. Hence is it that the *physiognomy*
 “displays the *good* rather than the *bad side* of the *moral cha-*
 “*racter.*”

Those moments, however, ought to be excepted when we are
 impelled by evil passions.

II.

“The end of the physionomist is not to guess merely at the in-
 “dividual's character; but his aim is to acquire a general know-
 “ledge of characters.”

This is saying, that he applies himself to the investigation of
 general signs for every kind of faculty and sensation; but his
 duty, afterwards, is to place to the individual those general signs,
 without which these would be of no use to us; the greater part of
 our relative situations putting us in the case of treating from par-
 ticular to particular.

III.

“From year to year, were you to draw the portrait of one and
 “the same person who was well known, you would have it in your
 “power to make comparisons which would afford great aid to
 “physiognomy.”

It would be still requisite to confine yourself to silhouettes, or figures in plaister, for it would be difficult to meet with a designer capable as observer and physionomist, to catch and afterwards to convey all the different shades of these changes.

IV.

“ In his researches, the physionomist will remember to enquire,
 “ above all, How far the man he is studying is capable of the im-
 “ pression of the senses? In what manner he contemplates and ob-
 “ serves the world? what are the amount of his faculties, and the
 “ use to which he is able to appropriate them.”

V.

“ That vivacity of imagination, added to that rapidity of per-
 “ ception which are indispensably necessary to the physionomist, of
 “ course suppose other intellectual faculties, which he ought to use
 “ with great circumspection, that the result of his observations may
 “ be properly applied.”

I do not deny this; but he will scarcely run into an error if he is cautious in explaining his sensations by undoubted signs; if he is in a condition to characterise every faculty, feeling, and passion, by the general signs which are adapted to them. Thus his imagination will aid him to catch the resemblances with more propriety, and indicate them with more precision.

* * *

VI. MAXIMUS DE TYR.

1. *From Philosophical Discourses.* No. vi.

“ Nothing that can be conceived approaches nearer to the
 “ almighty DIVINITY, no being has a greater resemblance to

" God, than the human soul. It would be unworthy of reason to
 " suppose that God should have purposed to inclose an existence
 " so much like his own in a deformed body. He has, on the con-
 " trary, adapted this body to be the commodious dwelling of an
 " immortal spirit. He has willed that it should move with ease;
 " it is the only terrestrial being which erects its head towards
 " heaven; the one whose stature is the most majestic, the best
 " proportioned, the most beautiful. Nothing excessive is found
 " in his bulk; nothing alarming in his natural force. Under an
 " unweildy load he never sinks; immoderate levity never over-
 " turns his equilibrium. He resists not the touch by unyielding
 " hardness; his coldness impels him not to crawl on the ground;
 " his warmth is incapable of exalting him into the air; the loose
 " texture of his parts obliges him not to swim; never is he so ra-
 " venous as to sate his appetite on raw flesh, nor never so feeble as
 " to be driven for existence to the herbs of the field: in fact, he
 " is properly constituted for all the various functions which he
 " ought to exercise.

" He is amiable to the good, formidable to the wicked; he is
 " shewn to walk by Nature, to fly by Genius, and to swim by
 " Art.

" The earth he cultivates, and is recompensed and nourished by
 " the fruit of it, which is the produce of his labour.

" His colour is not unpleasing; his limbs not unfolid; his
 " countenance not ungraceful; his beard not unbecoming.

" Under such a form of body, the Greeks represented and wor-
 " shipped their gods."

Would to God that I possessed the talent of eloquence—that
 I could command an ascendancy over the minds of my readers—
 to transfuse into them the supreme delight which I experience in
 contemplating the fearful, the wonderful, structure of the human
 frame!

O, that I was not destitute of the power of collecting expressions the most energetic, from all the languages of the earth, to fix the attention of men on their fellow creatures, and thus bring them back to themselves?

Were I impelled by less powerful motives—did I not furnish something towards the completion of this great design; I should advance the foremost to throw contempt on my own work; I should consider myself not worthy of pardon, for having dared to undertake so painful a task. There never will be an author by vocation, if mine is not decided.

The wisdom and the goodness of the CREATOR is retraced to me in the slightest trait, the least inflexion of the face. I am plunged into a delicious reverie by every new meditation; and when I awake, the felicity of being *a man* is the first congratulation which rises in my mind.

I always acknowledge the omnipotent hand of God, on observing the smallest contour of the human body, much more the whole; on investigating the minutest part, much more the complete structure of the fabric. Wrapped up in this study, my heart catches fire, and I am no longer in a condition to dive to the bottom of these *divine revelations* with that calmness which the subject demands; I am overcome with a kind of religious-horror, and my homage seems to be neither sufficiently pure, nor sufficiently respectful: I endeavour in vain to express my admiration; words are wanting, and even signs.

Almighty and incomprehensible JEHOVAH! who hast shewn thyself in thy works, what then is this veil which blinds our eyes, and which prevents our observing what is so very clearly before us? When will the visible discover to us the invisible? when shall we find our fellow-men in ourselves, and ourselves in our fellow-men? How is it possible not to trace and to acknowledge God in what we are, and in every thing that surrounds us.

“ Imagine to yourselves a transparent brook which has over-
 “ flowed the plain; the flowers which enamel it are hid under the
 “ waters, but penetrate the surface.—This is the emblem of an
 “ exalted soul, placed in a beautiful body; you observe it shining
 “ through the cover which enfolds it, outwardly it displays itself,
 “ and diffuses its lustre.

“ A young, well-conformed body, is as a tree in blossom, shortly
 “ expected to yield the most delicious fruit. The early beauties
 “ of the person are the harbingers of a soul adorned with virtues,
 “ which are hastening to shine in all their splendor—just as the
 “ glowing dawn precedes the rising of the sun, and promises a fine
 “ day.”

* * *

VII. FROM A GERMAN MANUSCRIPT.

“ Between the face of man and woman there is as much affinity
 “ as there is between manhood and youth.

“ By experience we are certain, that the harshness or delicacy
 “ of outlines is in proportion to the vivacity or gentleness of the
 “ character.

“ This is a new proof that nature has invested her creature with
 “ forms corresponding to their complexion.

“ It is impossible that these external signs should escape a mind
 “ susceptible of feeling: we see children, accordingly, manifest a
 “ decided aversion for a person that is deceitful, vindictive,
 “ treacherous; while they cleave eagerly to one that is affable and
 “ gentle, even without knowing any thing of him,

“ The reflections that result from this subject, present three
 “ different causes—Colour, Lineament, and Mimicry.

“ Generally speaking, White charms the eye; gloomy and
 “ unpleasant ideas are excited by Black: this difference of im-
 “ pression proceeds from the natural aversion we have to darkness
 “ and from a joyous sensation which is infused into us by light,
 “ and every thing that has a tendency towards it. For this the
 “ animals have a predilection; they are attracted by light and
 “ fire.

“ Light procures for us an exact knowledge of objects; it af-
 “ fords nourishment to the mind; which is ever intent on new
 “ objects and new discoveries; we are enabled, by it, to serve our
 “ necessities, and to escape from surrounding and imminent
 “ dangers.

“ THERE IS THEN A PHYSIONOMY OF COLOURS; composed,
 “ on the one part, of pleasing, on the other of offensive.”

The reason why some are particularly pleasing, and others
 equally offensive, is because every colour is the effect of a cause
 which has some relation to us, which is consistent or repugnant to
 our character.

Colours produce relations between the object from which they
 proceed, and the subject which reflects them: they are thus not
 only individually characteristic, but they become still more so from
 the agreeable or disagreeable impression which they occasion.

A new field of speculation is thus opening to us; a new ray of
 truth, clear as the meridian sun-beam, declares that—

ALL IS PHYSIONOMY—EVERY THING HAS A REFERENCE
 TO PHYSIONOMY:

“ There is a signification in *every part of the body*: in the com-
 “ bined whole, therefore, is that astonishing expression which en-
 “ ables us to form a prompt and unerring judgment of every
 “ object. Hence it is, to produce only the most striking in-

“stances; hence it is, that, at first sight, no one will scruple to
 “pronounce the elephant a very sagacious animal, and the fish a
 “very stupid one.

“But to go somewhat more in detail. As far as the root of the
 “nose, the upper part of the face is the seat of thought, the spot
 “where projects and determinations are formed, To disclose
 “them is the duty of the under part of the face.

“A remarkably prominent nose, and an advancing mouth, in-
 “dicate a great chatterer, a presumptuous man, who is heedless,
 “rash, imprudent, and knavish. In general, these traits indicate all
 “the faults which form boldness in enterprise, and alacrity of ex-
 “ecution.”

This is written in the taste of the ancient physiognomists; the
 decision is too vague and too keen.

“The expression of irony and disdain is contained in the nose;
 “the sign of effrontery and not unfrequently of menace, is marked
 “by *an upper lip turned upwards*. A vain-glorious and stupid
 “being is indicated when the under lip projects.

“Still more expressive do these signs become by the manner of
 “bearing the head, whether it be raised aloft with a haughty air,
 “or whether it conveys insolent looks in every direction. Dis-
 “dain is marked by the former of these attitudes, in which the
 “nose efficaciously concurs. The other gesture is the essence of
 “audacity, and, at the same time, decides the play of the under
 “lip.

“When the under part of the face recedes, on the other hand,
 “it indicates a man discreet, modest, grave, reserved, his faults,
 “falsehood and obstinacy.”

The author, here, is too positive; for a prominent chin often
 promises cunning than a chin that retreats. In the physiognomy
 of an enterprising man, the latter is seldom to be found.

Gravity is announced by a straight nose ; its inflections, a character noble and generous. An upper-lip flattened upon the teeth, and which shuts badly, is a mark of timidity ; an under-lip of the same form indicates a man circumspect in his words.

Having thus far treated of the face, as to its *length*, let us next take its breadth into consideration.

It presents two general species in this point of view. In the former, the cheeks describe two surfaces nearly equal ; the nose rises in the middle as an eminence ; the opening of the mouth produces the effect of a cut extended in a straight line, and the curve of the jaws is faintly marked.

The breadth of the face, with such dimensions, is always disproportioned to its length ; for which reason it assumes a heavy, lumpish air, which, in all respects, supposes a mind contracted, a character fundamentally obstinate and inflexible !

The ridge of the nose, in characters of the second species, is strongly marked ; on both sides all the parts form among themselves acute angles : the bone of the cheek does not appear ; the corner of the lips retire, and likewise the mouth, unless it be concentrated in an oval aperture : lastly, the jaws terminate toward the chin in a sharp point.

A mind more acute, more crafty, and more active, is promised by faces thus conformed, than by those of the preceding class. The *extremes* of a physionomy of the first class would present to my eyes the picture of a man filled with the most inordinate self-love ; those of the second would display a heart the most upright, and at the same time the most generous, impelled for humanity with an ardent zeal.

In nature, I am well persuaded, that *extremes* are rarely met with ; but, navigating in a sea of which little is known, these must be our guides, and serve us as lights. The transitions

VOL. III. D

‘ which nature observes in all her works, in that case make themselves more perceptible, and recal us to proper bounds.

‘ In pursuing my hypothesis of proportions, I trust I am able to apply it to nature in its combination. A short neck, a broad back, and broad shoulders, suppose a broad face. Men of this description are interested, selfish, and possess not the moral feeling.

‘ A long neck, narrow and bending shoulders, and a slender form, indicate a face narrow and long. From persons of this sort I should expect more integrity and disinterestedness than from the preceding, and more of the social virtues in general.

‘ According to our education, and to the nature of the events which occur, our features and our characters undergo great changes. This is the reason why physiognomy cannot give a just account of the origin of the features, or plan their signification for the future: it is after the face itself, and independently of all unforeseen alteration, that it ought to determine what such a man is capable of being. At most, the physiognomist will take upon himself to add:

“ Such will be the influence exercised over him by reason, self-love, and sensuality; from the inflexibility of such a person, no change is to be hoped; while the soft and pliant temper of this other may impel to yield and relax.”

‘ These modifications develop the reason why so many persons seem born for the condition in which they are placed; even when they have been so situated, by chance alone, against their wishes.

‘ These modifications also account for the imposing, severe, or pedantic air of a prince, a gentleman, or superintendant of a house of correction; the dejected and grovelling air of the subject, domestic, and slave; the starch and affected manners of a coquette.

' The repeated impressions made upon the human character by
' *circumstances*, are infinitely more powerful than those implanted
' by nature.'

This, however, will be only in the eyes of the observer of ex-
perience who devotes his attention rather to the moveable than to
the solid parts of the phyfionomy.

' Equally true it is, that one may easily diftinguifh a man *natu-
' rally mean and contemptible* from him who has been reduced by mis-
' fortune to a fervile condition; an upftart, raifed above his equals
' by fortune, from a man of great talents elevated above the herd
' by nature.'

None are *naturally* mean and contemptible, but fome will dif-
grace themfelves much fooner than others in certain circum-
ftances.

' A man completely mean will difcover himfelf in a ftate of
' flavery, by an open, wide mouth, under-lip projecting, or a nofe
' wrinkled: in all thefe features you will difcover a declared void.
' If he hold an eminent ftation, you will trace the fame features in
' him, but indicating arrogance and felf-fufficiency.

' A truly great man declares his fuperiority by an affured and
' open countenance; his character, compofed of moderation, will
' be indicated in beautifully clofed lips. Even reduced to fervi-
' tude, in his downcaft eyes you will obferve the pangs which oc-
' cupy his foul; to ftifle unavailing murmurs, he will fhut his
' mouth.

' If thefe different caufes produce permanent impreffions, extra-
' ordinary emotions of foul likewise ftamp tranfitory effects on the
' phyfionomy. In truth, thefe are more forcibly marked than
' the features would be in a ftate of reft; but they are not the
' lefs determined by the primitive nature of thofe features, and
' you will readily difcover the differences of moral character, on
' comparing feveral faces agitated by the fame paffion. For in-

‘ stance, the anger of an unreasonable man will provoke nothing
‘ but laughter; and that of a self-conceited person will burst
‘ out furiously. But a generous mind, when roused, will strive
‘ only to repress his adversary, and shame him out of his injustice,
‘ and a beneficent heart will mingle a sentiment of affliction
‘ with his reproaches, and endeavour to bring the aggressor to re-
‘ pentance.

‘ Querulous and noisy will be the sorrow of a vulgar mind;
‘ tiresome and disgusting that of a vain man. A tender heart
‘ melts into tears, and communicates its anxiety. A man grave
‘ and serious, shuts up all his feelings in his own breast; but if his
‘ face shews a troubled mind, the muscles of the cheeks will be
‘ drawn back toward the eyes, and the forehead will not be wholly
‘ without wrinkles.

‘ In a ferocious mind, love is blunt, rough, and ardent; in a
‘ self-complacent person this tender passion is disgusting; and
‘ manifests itself by a certain twinkling of the eyes, by an affected
‘ simper, by contortions of the mouth, and by dimpling of the
‘ cheeks.

‘ An air of languishment will express the tenderness of a man of
‘ excessive sensibility; his humid eyes and contracted mouth, will
‘ render him a complete suppliant.

‘ In short, the man of sense will mix a certain degree of gravity
‘ even in his amorous interchanges; on the lovely object of his
‘ choice, he will fix a steady, though not an unpleasing look; he
‘ will speak that only which he feels: of this we may be con-
‘ vinced by observing his open forehead and the features of his
‘ face: the sensations of a solid mind do not appear in signs of
‘ violence; but grimaces characterise those of a vulgar person;
‘ these grimaces, however, are not adapted to the school of the
‘ artist. The physiognomist and the moralist will, yet, make a
‘ dexterous use of them, as a caution to youth not to indulge in
‘ vehement emotion.

‘ We are interested and affected, by the sensations of a benevolent heart, and respect is even sometimes inspired by them.
‘ The sensations of the wicked mind, are terrible, odious, or ridiculous.—Emotions, frequently repeated, leave such deep impressions, that they often resemble those of nature, and it may
‘ in this case be firmly concluded that the heart is prepared to receive them.

‘ The observation just made, shews how useful it is to render the spectacle of afflicted humanity familiar to the sight of young persons, by taking them sometimes to the gloomy, solemn room of
‘ a dying mortal.

‘ Frequent commerce and intimate connection between two persons, assimilate them, so, that their humours, as it were, become fashioned in the same mould, and their *physiognomy* and tone
‘ of voice obtain an analogy. Examples of this sort are without number.

‘ Almost every one has his particular gesture. Could you surprize a man in his favourite attitude, and have time enough to
‘ delineate him in that attitude, what further proof could be
‘ needed of every particular relating to his whole character !

‘ Were it practicable to represent successively, and with exactness, *all* the movements in *every* individual, precisely the same
‘ thing would occur.

‘ In a man of vivacity, these movements would be greatly varied,
‘ and equally rapid ; in a cold and sedate temperament, they
‘ they would be more uniform and austere.

‘ Let us suppose that a collection of individuals, drawn after an ideal manner, would greatly promote the knowledge of man,
‘ and in consort become a SCIENCE OF CHARACTERS; yet do I
‘ not know that it is the less certain that the collection of all the
‘ changes of the face of the same person would, on that account,

‘ present us with the history of his heart. For example, we should
 ‘ there see, on one side, to what a degree the character of a man
 ‘ without cultivation is at once timid and presumptuous; and on
 ‘ the other, how far it is possible to form him by the aid of reason
 ‘ and experience.

‘ To compare Christ instructing the people—asking of the
 ‘ Jews, *whom seek ye?*—In the garden of Gethsemane in an agony
 ‘ lamenting over the fate of Jerusalem—expiring on the cross—
 ‘ to compare these several great circumstances attentively, what
 ‘ a school for a young man! The same God-man would be ap-
 ‘ parent in every different situation; the same traits of a mira-
 ‘ culous power, of a more than human reason, of a truly divine
 ‘ gentleness.

‘ How interesting and improving it would be to compare king
 ‘ BELSHAZZER in the height of mirth and jollity at the commence-
 ‘ ment of his feast, a little afterwards turning pale with horror at
 ‘ the appearance of the hand writing on the wall, the sentence of
 ‘ his fate!—CESAR’s mirth with the pirates who had captured him
 ‘ —at the sight of Pompey’s head dissolving into tears—sinking
 ‘ under the strokes of his assassins, while casting on Brutus a look
 ‘ expressive of tenderness: *Et tu Brute!*

‘ If *feeling* decidedly exerts its influence on the organs of voice,
 ‘ must there not be a primitive tone for every individual, uniting
 ‘ all the other tones of which his voice is susceptible? And this
 ‘ primitive tone must be that which we use in our moments of
 ‘ tranquillity, and in our common conversation: in a state of rest,
 ‘ the face contains the principle of all the traits which it can
 ‘ adopt.

‘ A musician of ability, therefore, should apply himself to
 ‘ collect, class, and mark these different tones: after which
 ‘ we should be enabled to exactly indicate the natural sound
 ‘ of voice belonging to every face, excepting those differences
 ‘ which arise from a vitiated conformation, and from general
 ‘ disease.

‘ The usual indications of a weak voice are tallness of stature
‘ and a flat chest. This idea, which is much easier conceived
‘ than executed, occurred to me in reflecting upon the infinite va-
‘ riety with which I hear the monosyllables Yes and No pro-
‘ nounced every day.

‘ The tone in which these words are pronounced will always be
‘ different, whether uttered in an affirmative or decisive sense, as
‘ marks of joy or sorrow, jest or earnest; and every one, among a
‘ variety of persons who may use them to express the same mean-
‘ ing and the same feeling, will yet have his particular pronunciation
‘ corresponding to his character. His tone will be frank or diffi-
‘ dent, solemn or gay, tender or hard, mild or waspish, fast or slow.

‘ All these shades are very significant; and they depict the state
‘ of the mind with the greatest accuracy.

‘ Experience having clearly proved, that the most profound
‘ thinker has sometimes an air of absence; the most intrepid
‘ man an embarrassed visage; and the gentlest an appearance of
‘ anger; that the calmest man not unfrequently indicates inward
‘ disquietude; is it not practicable, therefore, that an ideal repre-
‘ sentation for every emotion of the soul might be established by
‘ the aid of those accessory traits?

‘ It would certainly be rendering a great service to the science
‘ of Physiognomics; it would tend to raise it to its utmost capa-
‘ bility of perfection.’

LECTURE IV.

THE PRECEDING SUBJECT CONTINUED.

VIII. EXTRACTS FROM HUART.

I

‘ There are men of sense who seemingly are destitute of it;
‘ and, on the contrary, there are some who seem to be sensible, at
‘ the time they are very ignorant. Others, again, have neither
‘ the reality nor the appearance; and some are endowed with the
‘ one and the other.’

This manner of observing must be only taken as *relative*; it is always requisite to ask—“ *To whom* does this appear? *Appearances* will not mislead the physionomist; for, confident that every *appearance* is founded on a *reality*, he examines and studies them with attention.

II.

‘ For the talents of his father the son must often pay.’

This remark is certainly just; and I have already observed, in a previous part of this work, if I am not greatly mistaken, 'That an illustrious son of an illustrious father is very rarely to be found.'

III.

'In an excessive degree, premature reason is the forerunner of folly.'

IV.

'There can be no birth without conception.'

Pray, then, do not exact from any one a *fruit* of which he has not received the *germ*. Great will be the importance and the utility of the office of physiognomy, if she becomes a skilful midwife, and lends her assistance to minds which have occasion for it, and administers her aid in proper time.

V.

'When the figure of the head is as it ought to be, when it seems to be modelled on the form of a hollow bowl, a little flattened on both sides, and rising into a protuberance toward the forehead and occiput, then it is what it ought to be. Very little can be said in favour of the understanding when the forehead is too flat, and the occiput has an extensive declivity.'

The profile of the whole head will be rather circular than oval, even when you have compressed such a form on the sides: it is therefore sufficient to lay it down as a general rule, that the profile of a well-proportioned head, comprehending in it the prominence of the nose, will always more or less describe the form of a circle; while the nose being abstracted, will resemble the oval.

The author asserts, 'that a forehead too flat says but little in praise of the understanding.' If he means a gross flattening of the whole surface of the forehead, I coincide with him. I have, however, been acquainted with persons remarkably judicious, whose foreheads were as straight as a board, though in the part only which surmounts and separates the eye-brows. Effectually to resolve the case in question, revert, in particular, the position and curve of the arch of the forehead.

VI.

'Animals who are unpossessed of reason, have much less brain than man: there would not be enough to fill the skull of a man of the smallest stature, on resorting to those of two oxen of the larger size. More or less of reason is indicated by the small or large portion of brain.'

VII.

'There is the least juice in those fruits which have most rind. A very large head, loaded with bones and flesh, in general contains very little brains.'

'The operations of the soul are clogged by a cumbersome burden of bone, flesh, and fat.'

VIII.

'The head of a judicious man is of a delicate conformation, and susceptible of the slightest impressions.'

This must not be considered as a rule without many exceptions; it could be applied, at most, to *speculative* heads only, even supposing it to be adopted with particular restrictions. A more robust bony system is required by a *man of execution*. Nothing is

more rare than a man in whom is centered great sensibility and great resolution. The energy of such characters do not so much rest on the softness of the flesh and hardness of the bones, as on the delicacy and elasticity of the nerves.

IX.

‘It is asserted by Galen, That a great belly indicates a vulgar mind.’

It might, with equal truth, be added, that a fine shape announces mental acuteness. I little value those axioms that expose a man of sense to be ranked, by a single dash of the pen, in the idiotic class. Most certain it is, that a great belly is not a positive mark of wisdom; it rather signifies a sensuality always injurious to the intellectual faculties. However, unless it be explained by more certain indications, I cannot purely and simply subscribe to the decision of Galen.

X.

‘The smallest heads are stored with the greatest share of sense, according to Aristotle.’

However high the authority of this author, I think he here talks at random: for by one of those accidents which retard or hurry on growth, it often happens that a small head may be found on a great body, and a great head on a small body; but without a more accurate determination, is it to be inferred that a head, great or small, must be wise or dull on account of its size merely?

I certainly should not expect extraordinary wisdom from a great head, the forehead a little triangular, or the skull overburdened with flesh and fat.—Small heads, of the same species, particularly if round, also announce excessive stupidity, and the bru-

The author asserts, 'that a forehead too flat says but little in praise of the understanding.' If he means a gross flattening of the whole surface of the forehead, I coincide with him. I have, however, been acquainted with persons remarkably judicious, whose foreheads were as straight as a board, though in the part only which surmounts and separates the eye-brows. Effectually to resolve the case in question, revert, in particular, the position and curve of the arch of the forehead.

VI.

'Animals who are unpossessed of reason, have much less brain than man: there would not be enough to fill the scull of a man of the smallest stature, on resorting to those of two oxen of the larger size. More or less of reason is indicated by the small or large portion of brain.'

VII.

'There is the least juice in those fruits which have most rind. A very large head, loaded with bones and flesh, in general contains very little brains.'

'The operations of the soul are clogged by a cumbersome burden of bone, flesh, and fat.'

VIII.

'The head of a judicious man is of a delicate conformation, and susceptible of the slightest impressions.'

This must not be considered as a rule without many exceptions; it could be applied, at most, to *speculative* heads only, even supposing it to be adopted with particular restrictions. A more robust bony system is required by a *man of execution*. Nothing is

more rare than a man in whom is centered great sensibility and great resolution. The energy of such characters do not so much rest on the softness of the flesh and hardness of the bones, as on the delicacy and elasticity of the nerves.

IX.

‘It is asserted by Galen, That a great belly indicates a vulgar mind.’

It might, with equal truth, be added, that a fine shape announces mental acuteness. I little value those axioms that expose a man of sense to be ranked, by a single dash of the pen, in the idiotic class. Most certain it is, that a great belly is not a positive mark of wisdom; it rather signifies a sensuality always injurious to the intellectual faculties. However, unless it be explained by more certain indications, I cannot purely and simply subscribe to the decision of Galen.

X.

‘The smallest heads are stored with the greatest share of sense, according to Aristotle.’

However high the authority of this author, I think he here talks at random: for by one of those accidents which retard or hurry on growth, it often happens that a small head may be found on a great body, and a great head on a small body; but without a more accurate determination, is it to be inferred that a head, great or small, must be wise or dull on account of its size merely?

I certainly should not expect extraordinary wisdom from a great head, the forehead a little triangular, or the skull overburdened with flesh and fat.—Small heads, of the same species, particularly if round, also announce excessive stupidity, and the bru-

talities of them is the more irksome, as they have, almost without exception, pretensions to knowledge.

XI.

‘ A small body, with a head, somewhat too large, and a great body, having a head a little under size, is not to be ridiculed.’

This I will allow, provided the disproportion be not too *much*.

XII.

‘ Memory and imagination bear the same resemblance to judgment which the Monkey has to Man.’

XIII.

‘ Unless the substance of the brain corresponds, hardness or softness of flesh has no influence on genius; for it is generally understood, that the brain is frequently of a complexion wholly different from every other part of the body. But it will be a bad sign of the judgment and the imagination, if the flesh and the brain both accord in softness.’

XIV.

‘ The phlegm and the blood are the humours which induce the softness of the flesh: according to Galen, they engender brutishness and stupidity, being of a nature too watery: the humours which harden the flesh, on the contrary, are bile and melancholy; and they contain the germ of reason and of wisdom: therefore, roughness and hardness of flesh are favourable signs; softness, on the other hand, announces a weak memory, a narrow understanding, and a barren imagination.’

Let not *softness* of flesh be confounded with that happy *flexibility* which indicates understanding infinitely more than rough flesh. Never shall I be prevailed upon to suffer a rough or leathery flesh pass for the leading feature of sense; nor would I have it be considered that a soft flesh is indicative of stupidity: but a difference must be noted between *soft* and *lax*, or *spongy*, and *rough* and *firm*.

It is a decided point, that *spongy* flesh denotes stupidity more commonly than *firm*. *Quorum perdura caro est, ii tardo ingenio sunt: quorum autem mollis est, ingeniosi.*—‘Persons whose flesh is hard are slow of understanding; those are ingenious who have soft flesh.’

What a contradiction! It would, however, appear less so, by translating *perdura* by *leathery* and *rough*, and *mollis* by *tender* and *delicate*.

XV.

‘It is requisite to examine the hair of the head, in order to know whether or not the constitution of the brain corresponds to that of the flesh. It announces a sound judgment, and a happy imagination, if it be black, strong, and rough.’

This is generalizing with a vengeance! At this instant I recollect a man of a weak understanding, whose hair is exactly of this description. *Rough* and *roughness* are expressions which excite unpleasant ideas, and therefore cannot be taken in a pleasant sense.

‘Soft and white hair indicate at most a good memory.’

This is not saying enough; for white hair is the characteristic of a delicate organization, which is wholly as capable of receiving the *impressions* of objects, as of preserving their *signs*.

XVI.

‘ To know precisely whether hair of the first species, in such a particular individual, indicates solidity of judgment, or strength of imagination, nothing more is necessary than to observe his *laugh*: the state and the degree of imagination is better disclosed by this than any other means.’

I do not scruple in going much farther; I hesitate not to insist that the *laugh* is the touchstone of the judgment, of the qualities of the heart, of the energy of the character; it signifies, pretty clearly, love or hatred, pride or humility, and sincerity or falsehood.

O that I could engage designers, possessed of ability and patience, to observe, and to copy perfectly, the contours of the *laugh*!

A physiognomy of laughter would be a valuable elementary book for the knowledge of man. *It is impossible to be a bad man, and have an agreeable laugh.*

It has been asserted, that our SAVIOUR never laughed; I shall not contradict it—but of this I am confident, that had he never *smiled*, he would not have been man. The smile of JESUS CHRIST, I am confident, expressed brotherly love in all its genuine simplicity.

XVII.

‘ HERACLITUS says, that the mark of a great mind is a dry eye.’

XVIII.

‘ Persons who are endued with superior understanding, hardly ever write a fine hand.’

To speak more precisely, they do not paint like writing-masters.

* * *

IX. WINKELMANN'S REFLECTIONS ON THE WORKS OF THE GREEKS IN PAINTING AND SCULPTURE.

The works of this author are a precious treasure to the physionomist, with relation to characteristic expressions, and in other respects. In the highest degree he professes propriety of terms; and probably there does not exist a technical style which better unites *truth* with *precision*, *boldness* with *nature*, and *dignity* with *elegance*.

I.

'The forehead and the nose describe a line almost straight, in the profiles of the gods and goddesses. The heads of distinguished females, preserved to us by the Greek coins, have all, in this particular, a resemblance, and in representations of this kind, it is scarcely probable that they permitted themselves to follow an ideal form.'

'This conformation, therefore, it may be supposed, was altogether peculiar to the ancient Greeks, as a flat nose is to the Calmucks, and little eyes to the Chinese.'

'This conjecture is supported by the large eyes which we meet in the ancient Greek statues and medals.'

It is not asserted that this conformation must positively have been general among the Greeks; or rather, certainly it was not, since an almost innumerable number of medals prove the contrary.

Perhaps there was a time, and possibly there may have been countries, where it prevailed: but even on the supposition that a profile of this had presented itself but once to the genius of art, he would have wanted no more in order to catch it and impress it on the mind. However it might be, it is not the thing which properly interests us at present; we are enquiring only into the *signification* of this form. The more it approaches to the perpendicular line, the less it expresses of *wisdom* and the *graces*; the more it retreats in an oblique direction, the more it loses its air of *dignity* and *grandeur*: and in proportion as the profile of the nose and of the forehead is at the same time straight and perpendicular, that of the upper part of the head approaches likewise to a right angle, which is the declared enemy of wisdom and beauty.

I discover, almost every day, in the ordinary copies of these famous lines of beauty, the expression of a disgusting insipidity, which seems repugnant to every species of inspiration. I speak only of copies: and it is the case, for example, of the Sophonisba engraved after the admirable Angelica Kauffman. In that figure the extension of the hair has been neglected, and the copyist has failed also in the gentle inflections of the lines, which appear perfectly straight.

These inflections are, in effect, a matter of extreme difficulty: we shall resume the subject in the treatise on *Physiognomical Lines*.

II.

‘It was a Venus that discovered beauties to Bernini, which he would not have expected to find any where but in nature, but which he would not have sought for there, unless the Venus had pointed them out to him.’

In my opinion, all the works of art are the medium through which we commonly look at nature. The naturalist, the poet, the artist, have only a presentiment of her beauties: their feeble imita-

tions contain only the first rudiments of the word of God; but when aided by genius, we advance with rapidity in this sublime study and soon are enabled to say, *now we believe, not because of thy saying, for we have heard him ourselves*. I likewise hope that these Lectures may furnish some assistance to my readers, toward their perceiving wonders in Nature, which, perhaps, but for me, might have escaped them, though they were, nevertheless, fully displayed before their eyes.

III.

‘The line which, in nature, separates the *enough* from the *too much*, is almost imperceptible.’

It escapes all the efforts and all the instruments of art; and yet it is of the greatest importance—like every thing above our reach.

IV.

‘The noble simplicity and calmness of a great soul suggest the idea of a sea, the bottom of which always enjoys undisturbed tranquillity, however stormy the surface may be.’

This sublime calm expresses itself in three different manners; that is to say, a face cannot produce this expression, unless it unites the three characters which I am going to indicate. First, there must be a *proportion* of all the parts, which strikes at the first glance, without our being obliged painfully to search for it: this proportion is the mark of a *fundamental calmness* and *energy*. Secondly, the *contours* of all the parts must neither be perpendicular nor circular; they ought to appear straight, and yet be insensibly rounded, to have the air of a curve, and yet approach to a straight line. Finally, there must be a perfect *harmony*, and a natural connection between all the contours and all the movements.

V.

‘ A soul as great as Raphael’s, with a body as beautiful as his, is requisite, in order to be the first among the moderns to feel and discover the beauties and the merit of the ancient works of art.’

VI.

‘ A beautiful face always gives pleasure, but it will charm us still more, if it has, at the same time, that serious air which announces reflection. This opinion appears to have been that also of the ancient artists: all the heads of the Antinous present this character; and it certainly is not his forehead covered with ringlets which gives him a serious air. Besides, what pleased at the first moment, frequently ceases to please afterward: what a rapid glance of the eye seized in haste, disappears before the attentive look of the observer: after that there is an end of illusion. No charms are lasting but such as can stand a rigorous examination; and they gain even by being viewed closely, because we seek to reflect more on the pleasure which they procure us, and to discover the nature of it.

‘ A serious beauty never ceases to please, much less does it ever cloy: we think that it is always displaying to us new charms.

‘ Such are the figures of Raphael, and those of the ancient masters. Without having an affected, prepossessing air, they are the most happily composed, adorned with a beauty solid and real.’

No one, I think, would hesitate about subscribing to these reflections, if instead of *charm*, the author had said *greatness*. The *charm of beauty* must, of necessity, have something prepossessing and attractive.

* * *

PASSAGES EXTRACTED FROM THE HISTORY OF ART
AMONG THE ANCIENTS.

VII.

‘ Raphael being called upon to paint a Galatea, which is in the collection of the palace of Farnese, wrote to his friend, the celebrated Count Balthazar Castiglione, in these terms: *In order to make choice of a beautiful form, one must have seen the most beautiful; now nothing being so rare as beautiful women, I have made use of the ideas which my imagination furnished.* I will venture to maintain, however, that the face of this Galatea is extremely ordinary, and that there are few places where you will not find more beautiful women.

‘ Guido, employed on his picture of the archangel, holds nearly the same language with Raphael, in a letter addressed to a prelate of the court of Rome: *It is from among the beauties of Paradise, it is in Heaven itself, that I could have wished to choose the model of my figure; but so high a flight was beyond my power; and in vain have I sought on earth a form which could come up to my imagination.* And, after all, the archangel is less beautiful than some young men with whom I have been acquainted. I am not afraid to advance that the judgment pronounced by these two artists proceeds from a want of attention on their part to what is beautiful in Nature. I will even go so far as to maintain that I have met with faces quite as perfect as those which Raphael and Guido have given us as models of a sublime beauty.’

VIII.

‘ The cheeks of a Jupiter and of a Neptune are less full than those of the young divinities: the forehead also usually rises

'more in the form of an arch' (that is to say, above the eye-brows); 'there results from it a small inflexion in the line of the profile' (near the root of the nose), 'and the look becomes of course so much the more reflective and more commanding.' He ought to have said *profound* instead of *commanding*.

IX.

'The great resemblance of Esculapius to his grand-father may, very easily, have for its principle, the remark already made by the ancients, that the son has frequently less resemblance to the father than to the grand-father. This leap which Nature makes in the conformation of her creatures is likewise proved by experience with regard to animals, and particularly with regard to horses.'

X.

'Whatever is *constrained*, is out of nature: what is *violent*, shocks decency.'

Constraint is the indication of a passion repressed, deeply rooted, and proceeding slowly: *violent* movements are the effect of a determined passion, and whose strokes are mortal.

XI.

'There is no remedy against insensibility,'

The person who is not touched from the first moment, at least to a certain degree, with the character of candour, goodness, simplicity, and integrity, in certain physiognomies, will remain insensible to it for ever. To attempt to awaken such a feeling would be to lose your time and your labour. On the contrary, he will

think himself humbled by your remonstrances, he will be irritated against you, and perhaps become the persecutor of the innocent man, whose defence you had undertaken. What purpose does it answer to talk to the deaf, or to reason with one blind on the effects of light?

XII.

‘ Michael-Angelo is to Raphael, what Thucydides is to Xenophon.’

And the phyfionomy of Michael-Angelo is to that of Raphael, what the head of a vigorous bull is to that of a high-bred horse.

XIII.

‘ Forms *straight* and *full* constitute the great, and contours flowing and easy the delicate.’

Every thing that is great, supposes forms straight and full, but these last have not always the character of greatness. In order to be qualified to judge how far a form is straight and full, it is necessary to be at the proper point of view.

‘ What proves that the straight profile constitutes beauty, is the character of the contrary profile. The stronger the inflexion of the nose is, the farther the profile recedes from the beautiful form. When you have examined a face on one side, and discovered that the profile is bad, you may spare yourself the trouble of looking for *beauty* in that phyfionomy.’

A phyfionomy may be one of the most noble, most ingenuous, most judicious, most sprightly, and most amiable; the phyfionomist shall be able to discover in it the greatest beauties, because, in general, he calls *beautiful* every good quality which is expressed

by the senses—but the *form* itself will not, after all, be *beautiful* on that account, neither does it deserve that name, if we would express ourselves with precision.

XIV.

‘*Grace* is formed and resides in the gait and attitudes: it manifests itself in the actions and movements of the body: diffused over every object, it appears even in the sweep of the drapery, and the style of dress. Grace was worshipped among the antient Greeks only under two names: the one was called *celestial*, the other *terrestrial*. The latter is complaisant without meanness; she communicates herself with gentleness to those who are smitten with her charms; she is not eager to please, only she would not wish to remain unknown. The other appears self-sufficiently independent; she wishes to be courted, but will not make advances. Too elevated to have much communication with the senses, she deigns to address herself only to the mind. *The Supreme*, says Plato, *has no image*. She converses only with the sage; to the vulgar she is lofty and repelling. Always equal, she represses the emotions of the soul, she retires into the delicious tranquillity of that divine nature, the type of which the greatest masters of art have endeavoured to catch. She smiled innocently and by stealth in the *Sofandra* of *Calamis*: she concealed herself with artless modesty on the forehead and in the eyes of that young Amazon, and sported with an elegant simplicity in the flowing of her robe.’

Grace is never repulsive to any one. She reposes, if I may use the expression, on the real or apparent movements of an harmonious whole. The lines which she describes please *all* eyes. The *great* possibly may not be intelligible to every one; it is sometimes tiresome, oppressive; but *grace* is never so. Nature, ease, simplicity, a perfect harmony, an absolute freedom from every thing superfluous or constrained—this is the proper

character of the graces, whether celestial or terrestrial; *an amiable disposition, expressed by graceful motions*—this is their attribute.

XV.

‘Our way of thinking is usually analogous to the form of our body.’

XVI.

‘You find in the physiognomies of Guido and of Guercini, the colouring of their pictures.’

XVII.

‘Nothing is more difficult than to demonstrate a self-evident truth.’ Especially in Physiognomy.

* * *

X. THOUGHTS EXTRACTED FROM A DISSERTATION INSERTED IN A GERMAN JOURNAL.

Without going into a thorough investigation of this Dissertation, I shall confine myself to some detached propositions, and some particular ideas contained in it, the principles of which, true or false, appear to me worthy of some attention.

I.

‘It alledges, that persons whose arched nose terminates in a point are intelligent, and the flat nose, it is said, usually supposes want of understanding.’

This needs to be explained, and without design the explanation becomes next to impossible. The nose may be arched in various ways: are those which the author means arched lengthwise, or in breadth, and how? Till this preliminary question is resolved, the proposition is as vague, as if he spoke in general terms of the *arch of the forehead*. Every forehead is arched; a great many noses are so too, those of the most intelligent persons, and those of the most stupid. But what is the *measure* of this arch? where does it begin? how far does it go? where does it end?

I allow that a beautiful nose, marked well, and angular, terminating in a point, and bending a little towards the lips, is a certain mark of understanding, provided, however, this trait is not balanced by other *contradictory traits*. But it is not exclusively true in the inverse, 'that a flat nose must indicate a want of understanding.'

The form of noses of this kind may, in general, very possibly, be unfavourable to understanding; but there are, however, flat-nosed persons remarkably intelligent. I shall resume this subject in the Lecture on the Nose.

II.

'Ought an arched nose' (supposing, for a moment, that it is the indication of understanding, and that a flat nose indicates the contrary) 'to be considered as a simple passive sign, which supposes, at the same time, other causes of understanding? or else 'is the nose itself that cause?'

In this case I answer, that the nose is at once the *sign* and *cause*, and the *effect*.

It is the *sign* of understanding, for it announces that quality, and becomes the necessary expression of it. It is the *cause* of understanding, since it determines at least the *degree* and *species* of

Intellectual powers. And, lastly, it is the *effect*, inasmuch as it is the result of an understanding whose active faculty is such, that the nose could neither have remained smaller, nor grown larger, nor have been differently modelled.

We ought to consider not only the form, but the matter; this last admitting no other forms but such as correspond to its nature, and to the ingredients of which it is itself composed. This matter is, perhaps, the primitive principle of the form. It is upon a certain given quantity of matter that the immortal germ, that the *Theion* of man, must operate in such and such a manner, immediately after the conception. It is from this moment that the spring of the mind has begun to act, just as an artificial spring receives its activity only from the opposing constraint.

Therefore, it is, at once true and false that *certain* flat noses are an insurmountable barrier in the way of understanding. It is *true*, for it is decidedly clear that certain flat noses absolutely exclude a certain degree of mental faculty. It is *false*, for before the *design* and the *contours* of the nose were adjusted, there was already an *impossibility* that it could have been formed differently in the given body, and after the given organization, of which it is the result.

The mind, the principle of life, the I—whose faculties the Creator had thought proper to restrain, wanted the circle of activity necessary for forming the nose to a point.

There is, then, more subtilty than philosophic exactness in saying, 'that noses of this sort are an insurmountable barrier in the way of understanding.'

III.

'The coincidence which is to be found between our exterior and our internal qualities, depends not on the exterior form, but

‘on a physical connection of the whole. This relation is the same
 ‘with that of the cause and effect, or, in other terms, the physiono-
 ‘my is not only the image of the interior man, but is likewise
 ‘the efficient cause of it. The configuration and the arrange-
 ‘ment of the muscles determine our manner of thinking and feel-
 ‘ing.’

I will add, that it is the soul which, in its turn, determines
 this configuration and the arrangement of the muscles.

IV.

‘It has been asserted, that a large extended forehead is the
 ‘mark of a profound judgment. There is a very natural expla-
 ‘nation of this. The muscle of the forehead is the principal in-
 ‘strument of thought : consequently, if it is narrowed and con-
 ‘tracted, it must be incapable of rendering the same services as
 ‘when it has a suitable extent.’

Without wishing to contradict the author as to his principal
 position, I shall only take the liberty to fix his idea somewhat
 more precisely.

Generally speaking, it is true, if you will, *that the greater or
 less quantity of brain determines also the more or the less of intellectual
 faculties.* Animals destitute of brain are, at the same time, the most
 stupid, and the most intelligent are those which have most
 brain.

Man, who by means of his reason is exalted above all other
 animals, has a greater quantity of brain than any of them : hence
 it might be thought a fair, analogical, and just conclusion, *that
 a judicious man must have more brain than one of a contracted mind.*

Nevertheless, very positive observations have demonstrated, that
 this proposition has need of great modifications and restrictions,

before it can be received as true. When the matter and the form of the brain are equal in two persons, a greater mass of brain is certainly also the seat, the indication, the cause, or the effect, of a superiority of faculties.

Every thing, then, being equal, a great mass of brain and a large forehead indicate more sense than a small forehead. But just as one is frequently more conveniently lodged in a small apartment well arranged, than in a spacious one, there are, likewise, little narrow foreheads, which, with a smaller quantity of brain, contain, nevertheless, a most judicious mind.

I know a multitude of foreheads low, or oblique, or almost perpendicular, or even slightly arched, which surpass the largest and most elevated forehead in judgment and penetration. I have frequently seen those of the last description belonging to persons extremely weak in mind; and, perhaps, it might be laid down as an axiom, 'that a forehead low, compact, and of small extent, announces sense and judgment:' though without a determination more precise, this proposition would not, after all, be generally true, nor any thing near it. But what is positively certain, is, that you may expect most frequently a decided stupidity from a large spacious forehead, rounded into a hemisphere: and yet Galen, if I am not mistaken, and Huart after him, consider this form as particularly favourable to the faculty of thought.

The more that the forehead (I do not speak of *scull taken altogether*), the more that the forehead approaches to a hemisphere, the more it is weak in understanding, enervated, incapable of reflection: this assertion is founded on frequently repeated experiment. The more *straight lines* a forehead has—(and consequently the less spacious it is, for the more it is arched, the greater will be its extent, and the more it is bounded by straight lines, the more contracted will it be)—the more straight lines, I say, a forehead has, the more *judgment* it will indicate, but, at the same time, *so much the less sensibility*.

There are, however, foreheads large and of great extent, which, without having these straight lines, are not the less formed for profound thoughts; only they are in that case distinguished by the deviation of the contours.

V.

According to our author, 'fanatics have usually a face flat and perpendicular.' He ought rather to have said, a face oval, cylindrical, and pointed at top. And even this form is peculiar to the species of fanatics who are so in cold blood, and all their life long. Others, that is, such as take the reveries of their own imagination for real sensations, and their illusions for an effect of the senses, rarely have heads cylindrical and drawing to a point.

Pointed heads, when they give themselves up to a false enthusiasm, become attached by words and signs, of which they comprehend neither the sense nor the import. These are *philosophical fanatics*, and with them nothing is fiction. On the contrary, those who are fanatics from imagination or feeling, scarcely ever have flat and uniform physiognomies.

VI.

'Perpendicular foreheads are common to obstinate persons and fanatics.'

Perpendicularity always indicates coldness of temperament, a want of elasticity and capacity—and, of consequence, a solidity which may change into firmness, into obstinacy, or into fanaticism. A perfect perpendicularity and a total want of judgment signify one and the same thing.

VII.

‘ Every disposition of mind has its particular *look*, or a
‘ certain movement of the muscles of the face. Of consequence,
‘ by observing what is a man’s most natural and most habitual
‘ look, you will know likewise the dispositions which are natural
‘ and familiar to him.

‘ Let me explain my meaning. The primitive conformation
‘ of the face is such, that this particular look becomes more
‘ easy to one, and that to another. An idiot will never succeed
‘ in attempting to assume a sensible look ; if he could, he would
‘ become a knave.’

Except the last proposition, all this is admirable. There is no one so immoveably virtuous but that, in certain circumstances, he may be betrayed into dishonesty. I see no physical impossibility, at least, in the way.

An honest man is organized in such a manner, that he *possibly* may be tempted to commit a dishonest action. The possibility of the look therefore exists equally with the possibility of the thing, and one may *be able* to imitate or counterfeit the mien of a knave, without becoming one.

It is widely different, in my opinion, with regard to the possibility of imitating the mien of a virtuous man. It may be no great difficulty to him to assume the look of a villain ; but it will be no easy matter for a villain to put on the appearance of a virtuous man : just as unhappily, it costs much less to become vicious than to become virtuous.

Judgment, sensibility, talents, genius, virtue, religion, are much more easily lost than they are acquired. The best of men

may *sink* to the lowest degree, but it is not in his power to *rise* as high as he could wish.

It is physically possible for the wise man to lose his reason, and for the man of virtue to degenerate; but it requires a miracle to change one born an idiot into a philosopher, or the villain into a man of virtue. A skin like alabaster may become black and wrinkled; but in vain will the Ethiopian wash himself, he never can become white.

It is not in my power to become a Negro, if by chance I should conceive an indication to blacken my complexion: as little should I be a villain in reality, by taking a fancy to borrow the appearance of one.

VIII.

‘ Only let the Physiognomist examine *the kind of look which most frequently recurs in the same face*. When he has found it, he will likewise know what is the habitual disposition of that individual. The Physiognomical Science is not, however, an easy matter. It hence appears, on the contrary, what genius, imagination, and talents are supposed in the person who cultivates that Science. The physiognomist must pay attention not only to what he sees, but likewise to what he would see in such a given case.’

Charmingly expressed! And just as a physician is in a condition to feel beforehand, to foresee and to foretell the colour, the mein, and contortions which will be the result of a disease he is thoroughly acquainted with; in like manner, the real physiognomist, will be able to indicate the mein, the expression, and the play, which every muscular system, and every structure of foreheads, permits or excludes: he will know what corrugations every face may and must assume, or not assume, in all possible and probable cases.

IX.

‘ Let a beginner draw a head, and the face will always have an air of stupidity, never a wicked or malignant air.’—

A most important observation.

‘ Whence arises this phenomenon? and might it not serve to inform us abstractedly what it is that constitutes a stupid physiognomy? I cannot doubt of it for a moment. It is because the beginner does not know how to mark the relations in the face which he is drawing: the features are thrown upon the paper without any connection.

‘ What, then, is meant by a stupid face? That whose muscles are conformed or arranged in a defective manner; and as it is upon them that necessarily depends the operation of thought and feeling, this operation must likewise be much more tardy and sluggish.’

X.

‘ The physiognomist likewise ought to observe the skull, or rather the bones in general, which in like manner have an influence on the position of the muscles. Would that of the forehead be equally well placed, equally favourable to thought, if the bone had a different surface, or if it were differently arched?

‘ The figure and the position of the muscles, and these, in their turn, immediately determine our manner of thinking and feeling.’

XI.

'The parting and the position of the hair may likewise furnish us with certain inductions. Whence comes the frizzled hair of the Negro? It is from the thickness of the skin: by a transpiration too abundant, a greater number of particles is always attached to it, which condense and blacken the skin. The hairs, of consequence, penetrate with difficulty; and scarcely do they begin to shoot, till they curl and cease from growing. They are, therefore, in subordination to the form of the scull, and the position of the muscles. The arrangement of the physiognomist is enabled to judge reciprocally of the position of the muscles.'

Our author to me appears in a good train. He is hitherto, as far as I know, the first and the only one who understands and who feels, as a physiognomist, the relation, the harmony, and the uniformity of the different parts of the human body.

What he here says of the hair is extremely well founded, and the most superficial observer may every day satisfy himself, by experience, that it serves to indicate not only the constitution of the body, but the character of the mind likewise.

Hair white, soft and lank, is always the mark of a feeble, delicate, and irritable organization, or, rather, of a temper easily alarmed, and which yields to the slightest impressions. Hair black and frizzled will never associate with a head soft and delicate.

As to the hair, such also is the flesh: from the flesh we may judge of the muscles; from the muscles, of the nerves; from the nerves, of the bones; and so of the rest. If you know a single one of these parts, you know all the others of course; and you know also the character of the mind, its active and passive facul-

tics, what it is susceptible of, and what it is capable of producing.

Hair short, harsh, black, and frizzled, supposes the least possible degree of irritability—hair white and soft supposes precisely the contrary. In this last case, the irritability is destitute of elastic force, and announces a character which makes no resistance to the load laid upon it; whereas, in the other case, you must lay your account with a character rather formed for giving than for receiving impulsion; but it will be equally destitute of elastic force.

‘ Fat is the source of hair; hence the parts of the body which are the fattest, are likewise the most furnished with hair; such as the head, the arm-pits, &c. WITTHOF has remarked, that there is in these parts a considerable number of small conduits of fat: wherever they are wanting, there can be no hair.’

From *the elasticity of the hair*, I am perfectly certain that a judgment may be formed of the elasticity of the character.

‘ Hair is the mark of humidity, and may be employed as an hygrometer.’

‘ Generally the inhabitants of cold climates have fair hair; whereas, in warm countries, dark hair is more common.’

‘ LIONEL WAFER observes, that the inhabitants of the American Strait have hair white as milk. Hair of a greenish cast is scarcely to be met with, except among slaves who labour in the copper mines.’

In descriptive advertisements of malefactors, you hardly ever find fair hair, but so much the more frequently hair of a deep brown; likewise, sometimes black hair, with fair eyebrows.

‘ The hair of women is longer than that of men.’

A man with long hair is always of a character rather effeminate than masculine; it would, consequently, be folly in him to boast of long hair as a beautiful ornament. Such long hair, besides, is almost always fair; neither do I recollect my ever having seen black hair of a certain length.

‘Black hair is more harsh than the fair; and the hair of grown persons is likewise stronger than that of young ones. The Ancients considered rough hair as the sign of a savage disposition:

‘*Hispida membra quidem et duræ per brachia setæ*
‘*Promittunt atrocem animum.*’

Rough brawny limbs, and lusty hair-clad arms,
Announce a mind ferocious.

XII.

‘Since every thing depends on the constitution of the muscles, we must look for the expression of every mode of thinking and feeling in the corresponding muscles.’

Certainly you must look for it there, but, perhaps you will meet with some difficulty in finding it; at least, it will be much more easy to determine this expression from the form of the forehead.

XIII.

‘The muscle of the forehead is the principal instrument of the abstract Thinker: there the expression of the forehead is concentrated.’

In the neighbourhood probably of the eye brows; or in the eye-brows themselves; or in the interval which separates them. I

suppose, besides, that this expression discovers itself chiefly at the moment when the Thinker listens to you with attention, when he is preparing his reply and his objections. Seize that moment—and you will have found a new and most interesting physiognomical sign.

XIV.

‘In persons who do not deal in abstract ideas, but follow the bent of imagination; consequently in persons of ingenuity, in wits and great geniuses, all the muscles must be advantageously conformed and disposed—and this is the reason why we usually look for the expression of their character in the combined whole of the physiognomy.’

Nevertheless, this expression may be easily found too in the forehead singly. It will be then less pointed, less straight, less perpendicular, less wrinkled; and the skin will be less tense, more moveable, and softer.

XV.

‘What pains has it cost to persuade men that Physiognomy is, at least, of general utility!’

Even at this hour, certain pretenders to superior understanding have the confidence still to call in question this utility! How long will they persist in their obstinate incredulity? A traveller, exposed at noon to the scorching rays of the sun, may complain of the excessive heat; but restored to the cooling shade, will he the less gratefully acknowledge the salutary influences of the great orb of day.

‘How afflicting it is to hear the most wretched decisions pronounced on our Science, by persons of real distinction in the

'learned world, men formed for extending the range of the human mind !

'When will a time come, when the knowledge of man shall become a constituent part (and why not the principal part, the centre) of Natural History? when Pneumatology, Physiognomy, and Physiology, shall walk hand in hand, and unite to enlarge the boundaries of human knowledge ?'

* * *

XI. MISCELLANIES.

I.

ANECDOTE RESPECTING CAMPANELLA, EXTRACTED FROM MR. BURKE'S PHILOSOPHICAL ENQUIRY INTO THE SUBLIME AND BEAUTIFUL.

'This Campanella had not only made very acute observations on human faces, but was very expert in mimicking such as were any way remarkable. When he had a mind to penetrate into the inclinations of those he had to deal with, he composed his face, his gesture, and his whole body, as nearly as he could, into exact similitude of the person whom he intended to examine; and then carefully observed what turn of mind he seemed to acquire by this change. So that he was able to enter into the dispositions and thoughts of people as effectually, as if he had been changed into the very man.'

Instead of *effectually*, it would have been, I think, more consistent with truth to say, *to a certain point*.

'I have often observed, that on mimicking the looks and gestures of angry, or placid, or frightened, or daring men, I have

‘ involuntarily found my mind turned to that passion whose
 ‘ appearance I endeavoured to imitate; nay, I am convinced it is
 ‘ hard to avoid it, though one strove to separate the passion from
 ‘ its correspondent gesture.

‘ Our minds and bodies are so closely and intimately connected,
 ‘ that the one is incapable of pain or pleasure without the other.
 ‘ Campanella could so abstract his attention from any sufferings of
 ‘ his body, that he was able to endure the rack itself without
 ‘ much pain; and in lesser pains, every one must have ob-
 ‘ served, that when we can employ our attention on any thing
 ‘ else, the pain has been for a time suspended: on the other
 ‘ hand, if by any other means the body is indisposed to perform
 ‘ such gestures, or to be stimulated into such emotions, as any pas-
 ‘ sion usually produces in it, that passion itself never can arise, though
 ‘ its causes should be never so strongly in action; though it should
 ‘ be merely mental, and immediately affecting none of the senses.
 ‘ As an opiate, or spirituous liquors, shall suspend the operation
 ‘ of grief, or fear, or anger, in spite of all our efforts to the con-
 ‘ trary; and this by inducing in the body a disposition con-
 ‘ trary to that which it receives from these passions.’

II.

‘ Who shall ever have it in his power to tell wherein the orga-
 ‘ nization of an idiot differs from that of another man?’

For instance, the Naturalist Buffon, or any other person ca-
 pable of proposing such a question, would not be satisfied with
 my answer, though it amounted to a complete demonstration.

III.

‘ The best food, and the most wholesome exercise, are unable to
 ‘ recover a man who is at the point of death.’

There are phyfionomies which no wisdom, which no human power, is capable of reforming; but what is impossible to man, is not to God.

IV.

‘When the gnawing worm is within, the impreffion of the ravage it makes is vifible on the outside, which appears quite diffigured by it.’

In vain does the hypocrite counterfeit that noble affurance, that peaceful ferenity, which virtue infpires; his face will be only the more shocking in the eyes of Phyfionomift.

V.

‘Remove that tree from its proper climate and foil, remove it from that open air which is neceffary to it, and place it in the confined atmofphere of a green-houfe: it will, perhaps vegetate a little while longer in a languifhing condition—but that is all. Take that foreign animal out of his element, try to bring it up in a *managerie*; in fpite of all your care, it will die, or elfe become too fat, and fpeedily degenerate.’ Alas, this is the cafe with an infinite number of faces!

VI.

‘A portrait is the ideal representation of a given man, and not of man in general.’ *Leffing*.

An excellent portrait is, in my opinion, neither more nor lefs than the folid form of the man, reduced to furface; fuch as a *Camera obfcura* traces in day-light, when the original is placed in his moft natural fituation.

VII.

‘How comes it, I asked of a friend, that crafty and designing persons are accustomed to keep one eye, and sometimes both eyes, half shut?—It is a sign of mental weakness, he replied.’

And in effect, I have never seen an *energetic* man who was *crafty*—Our *mistrust of others* arises from want of confidence in ourselves.

VIII.

My learned friend of whom I am speaking, and who, in his decisions on the human understanding and its productions, is, in my opinion, superior to ten thousand other literary judges, has written me two admirable Letters on Physiognomy. I trust my publishing the following extracts from them will not be disagreeable to him.

‘I lay it down as one of the propositions which cannot be controverted, that the first impression is always the only true one.’

On the supposition, however, that the objects are in the light, and at the place in which they ought to be.

‘In order to maintain this position, it is sufficient for me to say that I am convinced of the fact, and that I can refer for proof of it to the general feeling. The stranger who appears to me for the first time, (and who excites emotion in me) is to my sensible existence that which the light of the sun may be to one born blind, who has recovered sight.’

'Rousseau is right when he says of D. That man does not
'at all please me, and yet he never did me the least harm; but
'before it comes to that, I must break with him.'

IX.

'Physiognomy is as necessary (and as natural) to man as
'language.'

X.

'A prince cannot see every thing, nor always act for himself;
'he ought, therefore, to be an adept in the knowledge of
'mankind. He has not time thoroughly to study the people
'about him; he ought, therefore, to be deeply skilled in Phy-
'siognomy. A single glance thrown on the physiognomy of a
'man, gives us a clearer insight into his mind, than the longest
'study of his character.' LA BEAUMELLE.

* * *

**XII. PASSAGES OF THE BIBLE, OR VARIOUS PHYSIOGNO-
MICAL THOUGHTS, EXTRACTED FROM THE HOLY SCRIP-
TURES, WITH SOME REFLECTIONS SERVING AS A PREFACE.**

*Truth is always truth, though it be in the Bible: that is what I
would say to the despisers of the Bible, who may read, or glance
at, or pass over this Lecture.*

*All truth is important and divine, as far as the Bible confirms it:
this I say to the adherents of this sacred Book, to those whom I
would wish to establish in their veneration for the spirit of
Scripture.*

It would be needless to warn either the one or the other, that I should dispense with entering into details and making combinations, it not being my intention to explain here passages from the Bible.

A truth universally received will ever remain true, propose or combat it who will; and it ceases not to be so, because that at such a time and in such a place, such an individual applied it to such a particular case. Every word, not only of Scripture, but of all men in general—not only of all men in general, but also of Scripture—every word ought to be taken in all the possible force of its signification, ought to be looked upon as a canon of reason, when the question is respecting general propositions which have a reference neither to certain connections, nor to certain circumstances, nor to the person who speaks.

The whole is greater than its part: he who exalteth himself shall be humbled: these are propositions which signify all that they can signify; that is to say, every new case to which you can apply them, confirms and generalizes them still more.

The more things a word embraces, the more important a proposition is. And what is the philosophick spirit; if it be not the faculty of perceiving a great number of particularities in the general, and the whole in every part?

I am going then to lay before the Reader some physiognomical passages of the Bible, and some analogous Thoughts which have been suggested to me by passages entirely foreign to my subject.

A.

DAVID.

‘Thou hast set our iniquities before thee, our secret sins
‘in the light of thy countenance.’ Pf. xc. 8,—“Understand,

‘ ye brutish among the people: and ye fools, when will ye be
 ‘ wise? He that planted the ear, shall he not hear? He that
 ‘ formed the eye, shall he not see? He that chastiseth the hea-
 ‘ then, shall he not correct? He that teacheth man knowledge,
 ‘ shall not he know?’ Pf. xciv. 8, 9, 10.

No one is so intimately convinced of the divine Omniscience, no one feels himself so thoroughly exposed to the view of God and of Angels, no one finds the awards of Heaven so visibly traced on his countenance, as he who believes in Physiognomy.

B.

JESUS CHRIST.

I.

‘ Which of you by taking thought can add one cubit unto
 ‘ his stature? Wherefore then take ye thought for more?—Seek
 ‘ ye first the kingdom of God and his righteousness, and all
 ‘ other things shall be added unto you.’ Matt. vi. 27, 28, 33.

No more is it by taking thought that thou wilt change thy figure; but the amendment of the interior will embellish also the exterior.

Only take heed to what is within thee, and thou hast nothing to fear for the outside. ‘ If the root be holy, so likewise will be the branches.’

II.

‘ When ye fast, be not as the hypocrites, of a sad counte-
 ‘ nance: for they disfigure their faces, that they may appear
 ‘ unto men to fast. Verily, I say unto you, they have their

‘reward. But thou, when thou fastest, anoint thine head, and wash thy face; that thou appear not unto men to fast, but unto thy Father which is in secret; and thy Father, who seeth in secret, shall reward thee openly.’ Matt. vi: 16, 17, 18.

We may conceal from men our virtues and our vices; but neither of them remain unknown to the Father who seeth in secret, and to those who are animated by his Spirit—by that Spirit which not only penetrates into the depths of the human heart, but even into the deep things of God.

He who endeavours, and proposes to himself as his end, to make what is good about him appear upon his face—that man has already received his reward.

III.

‘The light of the body is the eye: if therefore thine eye be single, thy whole body shall be full of light. But if thine eye be evil, thy whole body shall be full of darkness. If therefore the light that is in thee be darkness, how great is that darkness!’ Matt. vi, 22, 23. ‘Take heed therefore that the light which is in thee be not darkness. If thy whole body therefore be full of light, having no part dark, the whole shall be full of light, as when the bright shining of a candle doth give thee light.’ Luke xi. 35, 36.

These are so many physiognomical truths: nay, they are literally so. A sound eye supposes a sound body: such an eye, such a body. With a dark look, the whole body will be under the influence of a gloomy and sullen disposition: with an unclouded brow, all the parts and all the movements of the body will be pure, easy, noble.

If the eye is destitute of light, excepting in cases of disease and accident, the whole body will be harsh and rugged, mournful and melancholy, dull and heavy as the darkness of night.

And on the other hand, it is equally true, according to the rules of Physiognomy, that if the body has nothing deranged, offensive, dark, rude, heterogeneous, and patched, then every thing in it is sound, then all is harmony; then likewise, every thing around thee is calmness and serenity; thou viewest every object in the most advantageous light; every thing presents itself under a new aspect; all becomes luminous.

Let thine eye then be single, sound, and impartial! View every object for that which it is, and such as it is, without adding, without changing, and without diminishing.

IV.

‘ And when he sowed, some seeds fell by the way’s side, and
 ‘ the fowls came and devoured them up. Some fell upon stony
 ‘ places, where they had not much earth: and forthwith they
 ‘ sprung up, because they had no deepness of earth: and when
 ‘ the sun was up, they were scorched; and because they had not
 ‘ root, they withered away. And some fell among thorns; and
 ‘ the thorns sprung up and choaked them. But others fell into
 ‘ good ground, and brought forth fruit, some an hundred fold,
 ‘ some sixty fold, some thirty fold.’ Matt. xiii. 4—8.

There are three sorts of persons, three sorts of physiognomies, which are not susceptible of any kind of cultivation. In some the seed is lost, and becomes food for the birds of prey. In others it falls on a stony soil, which has not a sufficiency of earth or of flesh. Or else it has to encounter evil habits which choke the good grain. But there are also faces where the bones and

the flesh are of such a nature as to promise a plentiful crop, where every thing is in the most perfect harmony, and where there is no reason to fear the tares of evil habit.

V.

‘Whosoever hath, to him shall be given, and he shall have more abundance: but whosoever hath not, from him shall be taken away, even that he hath.’ Matt. xiii. 12.

This too may be applied to good and bad physionomies. He who deviates not from the happy dispositions which he has received, he who follows them up, and turns them to good account—such an one will become visibly ennobled in his exterior.

On the contrary, the physionomy of the bad man will become worse, and the beautiful traits which had been given him will disappear, in proportion as he continues to degenerate; but the durable remains which may always be traced in the solid parts, and in the contours, will present to the eyes of the Observer the sad monument of departed greatness, like the majestic ruins of a magnificent edifice, which, even in a state of decay, exhibits a spectacle at once venerable and humiliating.

VI.

‘Take heed that ye despise not one of these little ones: for I say unto you, that in heaven their angels do always behold the face of my Father which is in heaven.’ Matt. xviii. 10.

The Angels, perhaps, behold the face of their heavenly Father in the countenance of infants; they trace, perhaps, in their simple and ingenuous traits, a divine expression, which shines like the sparkling of the diamond.

VII.

‘ There are some eunuchs, which were so born from their
 ‘ mothers’ womb : and there are some eunuchs, which were
 ‘ made eunuchs of men : and there be eunuchs, which have made
 ‘ themselves eunuchs for the kingdom of Heaven’s sake.’ Matt.
 xix. 12.

There can be nothing more philosophical nor more exact
 than this classification. There are persons born with a character
 energetic, continent, sage, amiable : they stand in no great need
 of assistance : Nature seems to have taken the care of their
 cultivation upon herself.

There are also factious persons, who by dint of application,
 have passed through all the different stages of culture. Among
 these some are entirely spoiled : others grow hardened by means
 of unnatural privations and sacrifices : and, finally, others
 exerting all the faculties of the soul, seizing and turning to good
 account all the means capable of forming them, arrive at a supe-
 rior degree of cultivation.

VIII.

‘ Hear and understand. Not that which goeth into the
 ‘ mouth defileth a man, but that which cometh out of the
 ‘ mouth this defileth a man.—Do not ye perceive, that what-
 ‘ soever thing from without entereth into the man, it cannot
 ‘ defile him ; because it entereth not into his heart, but into the
 ‘ belly, and goeth out into the draught, purging all meats.
 ‘ But that which cometh out of the man, that defileth the man.’
 Matt. xv. 10, 11. Mark vii, 18, 19, 20.

This too is a truth in Physionomy. Neither external acci-
 dents, nor spots which may be effaced, nor wounds which may be

healed, nor even the deepest scars, are sufficient to defile the countenance, to the eyes of the Physionomist ; just as there is no paint which is capable of embellishing it : were you even to whiten yourself with nitre, and sweeten your person with the most exquisite perfumes, you would not appear the less hideous ; for it is from the heart that *evil thoughts, whoredom, adultery, impurity, envy, malice, deceit, calumny, hatred, and murder*, pass into the features and the looks. There is a physionomical as well as a religious Pharisaism ; and to examine them closely, they are perhaps but one and the same thing. I will frequently repeat, *Purify the interior and the outside will be clean. Be good and estimable, and you will appear so.* What a man is, that he appears, or at least, will appear sooner or later.

IX.

‘ That which is highly esteemed amongst men, is abomination in the sight of God.’ Luke xvi. 15.

There are so many physionomies which resemble *whited sepulchres* : the bones appear not, but the putrid odour of the flesh and muscles penetrates through the walls. How many beauties are idolized by the vulgar, which make the Physionomist shrink back with horror, draw tears from his eyes, or kindle his indignation !

‘ Ye outwardly appear righteous unto men, but within ye are full of hypocrisy and iniquity.’ Matt. xxiii. 28.

‘ Ye fools, did not he who made that which is without, make that which is within also ?’ Luke xi. 40.

And, reciprocally, he who made that which is within, did he not make that which is without also ? But the interior is more immediately his work. The man who is pure within, will be so outwardly likewise : his heavenly origin will be painted in his features.

‘ Give alms of such things as you have : and behold all things
‘ are clean unto you.’ Ver. 41.

Be possessed of real charity, and every sensible heart will
become a partaker of it together with you.

x.

• Verily I say unto you, all sins shall be forgiven unto the sons
• of men, and blasphemies wherewith soever they shall blaspheme :
• but he that shall blaspheme against the Holy Ghost hath never
• forgiveness, but is in danger of eternal damnation : because they
• said, He hath an unclean spirit.’ Mark iii. 28, 29, 30.

To misunderstand a neighbour, to be insensible to the candour
which his physiognomy announces, to be incapable of appreciating
the good qualities which he possesses, his desire to oblige, his paci-
fic character—is, undoubtedly, the mark of great hardness of
heart, and of excessive rudeness of manners ; he who is capable
of this, certainly is not what he ought to be : his error, however,
may be pardonable : and this was the case of those who blas-
phemed the Son of man and those to whom the humiliation of the
Messiah was an offence. But to be sensible of these perfections,
to be sensible of the *Spirit* of him who possesses them, and yet
blaspheme him—this is the unpardonable crime. How highly
criminal then was it to blaspheme the Spirit of Jesus Christ,
which manifested itself, and was sensibly felt in his *features*, as in
his *actions* ! It is assuredly also high treason against the divine
Majesty, to insult a physiognomy full of unction and intelligence ;
and we consider as a general lesson that exhortation of the
Spirit of Truth—*Touch not mine anointed ; and do my prophets no
harm.*

He who disfigures a picture of Raphael, without having any
knowledge of its merit, is a blockhead or a madman ; but the
man who understands its value, who feels its beauties, and yet, in

spite of that cuts it in pieces—you yourself will give him his proper appellation.

XI.

‘Ye judge after the flesh, I judge no man.’ John viii. 15.

They judged according to the flesh, and saw not the spirit of the face. They saw the Galilean only, and not the *man*: they condemned the *man* on account of the Galilean. It was not thus that Jesus Christ judged. It is not thus that the Sage, that the Physionomist, the friend of humanity, judges. He considers neither dress, nor ornaments, nor badges of honour; he regards the person abstracted from name, celebrity, authority, riches—it is the man as he is in himself, it is his form that he examines, that he appreciates, and that he judges.

C

SAINT PAUL.

I.

‘A little leaven leaveneth the whole lump.’ Gal. v. 9.

The smallest mixture of malignity frequently spoils the whole physiomy. A single disagreeable feature is sufficient to make a caricature of the whole. A single oblique trait in the mouth of an envious person, of a cheat, of a miser, of a hypocrite, or of a sarcastic sneerer, has something so disgusting in it, so venomous, that it frequently makes us forget what is otherwise interesting, and really good in the physiomy.

G

II.

‘ Whatsoever a man soweth, that shall he also reap. For he
 ‘ that soweth to his flesh, shall of the flesh reap corruption : but
 ‘ he that soweth to the Spirit, shall of the Spirit reap life ever-
 ‘ lasting.’ Gal. vi. 7, 8.

This is what the Physionomist has daily opportunity to observe and to confirm by experiment. Every intention, every action is a seed ; and such as is the seed, such will be the harvest. The actions of the mind, of the heart, and of sensibility retrace on the physionomy of the man the character of his immortality : the actions of the flesh and of sensuality leave behind them the marks of his mortality.

III.

‘ The foolishness of God is wiser than men ; and the weakness
 ‘ of God is stronger than men. For ye see your calling, brethren,
 ‘ how that not many wise men after the flesh, nor many mighty,
 ‘ nor many noble, are called. But God hath chosen the foolish
 ‘ things of the world to confound the wise ; and God hath chosen
 ‘ the weak things of the world to confound the mighty ; and
 ‘ base things of the world, and things which are despised, hath
 ‘ God chosen, yea, and things which are not, to bring to nought
 ‘ things that are : that no flesh should glory in his presence.’
 1 Cor. i. 25—29.

It is not the tall stature of an Eliah or of a Saul which is well pleasing in the sight of God : *for the LORD seeth not as man seeth.* But how many neglected, despised, oppressed physionomies are there, which bear, nevertheless, the impress of their election ! Multitudes of men whom no one accounted beautiful, are such, however, in the eyes of Heaven. There is not a single one of the favourites of God, however disadvantageous his figure may

be whose face does not visibly emit a ray of the Divinity. We have already said, no person is so ugly as not to be capable of becoming amiable and interesting by sensibility and virtue.

IV.

‘ Know ye not that your body is the temple of the Holy Ghost, Which is in you, which ye have of God?’ 1 Cor. vi. 19—‘ If any man defile the temple of God, him shall God destroy : for the temple of God is holy ; which temple ye are., Chap- iii. 17—‘ Destroy not him for whom Christ died.’ Rom. xiv. 15.

Respect for humanity is the most solid and the only foundation of all virtue. It is impossible to confer higher honour on the body of man, than to call it *the temple of the spirit of God, the sanctuary from which the Divinity delivers his oracles?* What can be said more forcible, in describing the depravation of this body, than to call it a profanation, a sacrilege, an outrage committed upon the image of the Divinity?

V.

I conclude with this remarkable passage taken from the ninth chapter of epistle to the Romans.

‘ The children being not yet born, neither having done any good or evil, that the purpose of God, according to election, might stand, not of works, but of him that calleth, it was said unto her, the elder shall serve the younger. As it is written, Jacob have I loved, but Esau have I hated. What shall we say then? Is there unrighteousness with God? God forbid. For he saith to Moses, I will have mercy on whom I will have mercy, and I will have compassion on whom I will have compassion. So then it is not of him that willeth, nor of him that runneth, but of God that sheweth mercy. For the Scripture saith unto Pharoah, Even for this same purpose have I raised thee up, that I might shew my pow-

' er in thee, and that my name might be declared throughout all
 ' the earth. Therefore hath he mercy on whom he will have
 ' mercy, and whom he will be hardeneth. Thou wilt say then
 ' unto me, Why doth he yet find fault? For who hath resisted
 ' his will? Nay, but, O man, who art thou that repliest against
 ' God? Shall the thing formed Say to him that formed it, Why
 ' hast thou made me thus? Hath not the potter power over the
 clay, of the same lump, to make, one vessel unto honour, and ano-
 ' ther unto dishonour? What if God willing to shew his wrath,
 ' and to make his power known, endured with much longer suffer-
 ' ing the vessels of wrath, fitted to destruction: and that he
 ' might make known the riches of his glory in the vessels of his
 ' mercy, which he afore prepared unto glory.'

Let no person be alarmed at this passage. An injudicious and
 ill-informed mind alone can be startled at any thing it may please
 God to say and to do. Is it impossible for us to apprehend, from
 the best of beings, actions or words which are not supremely
 good—Once for all, differences, must exist among men, and it is
 impossible to explain these differences either by reasonings or by
 hypotheses. Some have been favoured with respect to figure,
 and others treated rather unkindly. Some are endowed with ex-
 traordinary talents; some have had for their portion a very con-
 tracted understanding. The difference depended entirely on the
 sovereign will of God, and he is not accountable for his conduct
 to any one. There are persons of a gentle and good disposition,
 just as there are others whose character is perverse and intractable.
 As in society riches could not exist without poverty, so likewise
 there could be no elevation of rank without a corresponding me-
 diocrity. Wherever there is such a thing as relation, and recipro-
 city, there must of necessity be differences, inequalities, opposi-
 tions, and contrasts. But, at last, every one of us shall be satisfied,
 both with himself, and with every one else, if he has done what de-
 pended upon him to contribute to the advancement of his own
 happiness, and of that of his fellow creatures. Imperfections
 could not possibly have been the end which God proposed to him-
 self; and this is what the Apostle announces in the conclusion of
 his discourse.

‘ God hath concluded them all in unbelief, that he might have
 ‘ mercy upon all. O the depth of the riches both of the wisdom
 ‘ and knowledge of God ! How unsearchable are his judgments,
 ‘ and his ways past finding out ! For who hath known the mind
 ‘ of the Lord, or who hath been his counsellor ? Or who hath
 ‘ first given unto Him, and it shall be recompensed unto him
 ‘ again ? For of Him, and through Him, and to Him, are all
 ‘ things : to Him be glory for ever. Amen.’

XIII. PASSAGES OF THE BIBLE TO SERVE AS A SOURCE OF CONSOLATION TO THOSE WHOSE PHYSIONOMY HAS BEEN WILFULLY DEGRADED.

My Brother thy face is changed, and the depravity of thy heart is painted on thy forehead. The sight of thy own countenance filleth thee with horror. Shame and remorse are preying on the marrow in thy bones. Banished to the silence of thy closet, stretched on thy bed, to which sleep is a stranger, thou art constrained to reflect on the wretchedness of thy condition ; thou feelest thyself unworthy of the approbation and applause bestowed upon thee by the partiality of friendship ; thine indignation is roused against thyself, and thou callest to remembrance, with sighs the innocence and simplicity of thy youth. Despair not, however, my Brother ! There is help for thee : let it reanimate thy courage. However debased the features of thy face, there is not a single one but what it is in thy power to amend and ennoble.

Thou wert not destined always to remain an innocent child, nor couldst thou : by stumbling and falling thou were to be instructed how to walk and run.

Wert thou Wounded and bruised, wert thou plunged into the abyss, there is an arm nigh thee, which is able to raise thee up, to strengthen and heal thee.

When I read the writings of those who have had the most delightful experience of the aid of this almighty arm, my soul is filled with joy, and I adore in silence. Though they were men like ourselves, exposed to temptation, frequently hurried into dreadful deviations from the right path, given up to pride, or buried in indolence; though they were apostates from the faith, and blasphemers, the powerful hand, of which I speak, has wrought deliverance from them, sometimes by tearing asunder the veil which prejudices and error had spread over their eyes; sometimes in breaking of pieces the chains of passion in which they were held captives: this is what they testify, and which would be true without their attestation. Let our hearts expand them to the consolation which God addresses to us by their mouth, and let these hearts rejoice! 'Thou,' Father of the spirits of all, 'hast possessed my reins: Thou hast covered me in my mother's 'womb.' Ps. cxxxix. 13.

'Behold, I am the LORD, the God of all flesh: is there any 'thing too hard for me? Jer. xxxii. 27.'

'He doeth according to his will in the army of heaven, 'and among the inhabitants of the earth; and none can stay 'his hand.' Dan. iv. 35.

'Beyond a doubt 'thou canst not make one hair of thy head 'white or black.' Matt. v. 3.—'For a camel to go through 'the eye of a needle—with men this is impossible, but with 'God all things are possible.' Chap. xix. 24, 26.

'Even the youth shall faint and be weary, and the young man 'shall utterly fall. But they that wait upon the Lord shall re- 'new their strength: they shall mount up with wings as eagles, 'they shall run and not be weary, and they shall walk and not 'faint.' Isaiah xl. 30, 31,

'Every kind of beast, and of birds, and of Serpents, and 'things in the sea, is tamed, and hath been tamed of mankind.'

And is it impossible for the Almighty to tame the savage heart of man, and to restore the features of his degraded physionomy? Is it impossible for Him, who 'is able of these stones to raise up children unto Abraham?' Matt. iii. 9.

'Who hath made man's mouth? or who maketh the dumb, or deaf, or the seeing, or the blind? Have not I the LORD?' Exod. iv. 11.

He who formed the heart of a man, and who knows his works, he 'shall wash thee, and thou shalt be whiter than snow.' Ps. li. 7.

'The king's heart,' and that of the subject, 'is in the hand of the LORD, as the rivers of water: He turneth it whithersoever he will.—It is God that girdeth me with strength; he maketh my feet like hinds feet.—He taketh away the heart of stone,' and putteth in its place 'a heart of flesh.'—He seweth not 'a piece of new cloth on an old garment, and putteth not new wine into old bottles.' Mark ii. 21, 22.

He puts not the mask of virtue on a depraved countenance. He operates on the inward man, on what still remains good, that the good may spread, and absorb what is evil; for tares never become wheat, and what he has begun he finisheth.

'Every branch that beareth fruit, he purgeth it, that it may bring forth more fruit.' John xv. 2.

'He cleanseth his church with the washing of water, that he might present it to himself a glorious church, not having spot or wrinkle, or any such thing.' Eph. v. 26, 27.

And he who cleanseth you is a man whom 'it behoved in all things to be made like unto his brethren; that he might be a merciful and faithful High Priest. For in that He himself hath suffered, being tempted. He is able to succour them that are

'tempted.' Heb. ii. 17, 18.—But *see that you defile not again that which God hath cleansed.*

Such, my Brother, are the consolations addressed to thee by the Spirit of Truth. Do not go to reply, with an ironical tone, that I am *preaching*: that reproach would be no mortification to me. I am a minister of the Gospel and am just as little ashamed of appearing in that character in my Lectures on the Physiognomy, as in my pulpit at Zurich. Religion, to me, is Physiognomy, and Physiognomy, in its turn, enters into Religion. It discovers by the form and the mien, the goodness of the man of worth, and the perversity of the wicked: it is the triumph of virtue over vice, of that which is divine over that which is contrary to God: it exhibits sin destroyed by grace, and mortality swallowed up of life: it indicates 'whether we are renewed in the spirit of our mind; and have put on the new man, which, after God, is created in righteousness and true holiness.' Eph. iv. 23, 24.—This is my Religion and my Physiognomy. *If our body be the Lord's—if our bodies be the members of Christ—if he who is joined unto the Lord, is one Spirit with him—what then is Physiognomy? What is it not?*

* * *

XIV. KÆMPF.

I.

'Might not Physiognomy be compared to a mirror in the hands of an ugly woman?' And, I would add, in the hands of a handsome one too.

If a connoisseur were so make us sensible of the excellence and the value of a picture in our possession, would we not prize it more highly, and preserve it more carefully? Let Physiognomy be to us a mirror; we will consult this mirror with attention; and, aided by it, will endeavour to correct the faults, and improve the

beauties of our face. No one unless he is a fool, is capable of contemplating his own form in this mirror with an insipid self-complacency, and of wilfully deceiving himself. If, after having beheld his own face, he goeth his way, and straightway forgetteth what manner of man he was,' (Jam. i. 24) it is only a new proof of his folly.

Let this Science be to us a picture, in which we see traced both the dignity of our nature and the glory of our destination: considered in this light, would we neglect a picture so interesting? Would we not, on the contrary, take a very particular care of it, and anxiously guard against every accident which might injure it? Nothing is more calculated to preserve us from degradation and depravity than the knowledge of our own value. Be under no apprehension that this knowledge may minister fuel to vanity and pride; it will inspire only that noble self-esteem which elevates and ennobles the soul, which nourishes a sense of honour, and stimulates to the performance of great actions.

II.

' Every temperament, every character, has its good and its bad side. One man has capacities which are not to be found in another, and the gifts of Nature are variously allotted. Gold coin is more valuable than silver, but the latter is more commodious for the purposes of common life. The tulip pleases by its beauty, the carnation is grateful to the smell; wormwood is a plant of no very pleasing appearance, it is offensive both to the nose and to the palate, but it possesses virtues which render it invaluable:—and, in this manner, every thing contributes to the perfection of the whole.'

' For the body is not one member, but many. If the foot shall say, Because I am not the hand I am not of the body: is it therefore not of the body? and if the ear shall say, Because I am not the eye, I am not of the body; is it therefore not of the body? if the whole body were an eye, where were the hearing? If the whole were hearing, where were the smelling?

' But now hath God set the members every one of them in the
 ' body, as it has pleased Him. And if they were all one member,
 ' where were the body? But now they are many members, yet but
 ' one body. And the eye cannot say unto the hand, I have no
 ' need of thee: nor again the head to the feet, I have no need of
 ' you. Nay, much more those members of the body, which seem
 ' to be more feeble, are necessary; and those of the body, which
 ' we think to be less honorable, upon these we bestow more
 ' abundant honour, and our uncomely parts have more abundant
 ' comeliness. For our comely parts have no need: but God hath
 ' tempered the body together, having given more abundant honour
 ' to that part which lacked: that there should be no schism in
 ' the body; but that the members should have the same care one
 ' for another. Cor. xii. 24—Only 'let every one continue in
 ' that vocation to which God hath called him.'—

The carnation must not pretend to be a tulip, nor the finger to
 be an eye. The feeble must not cherish the ambition of thrusting
 into the sphere of the strong. Every one has his peculiar sphere,
 as well as his peculiar form. To attempt an escape from your
 proper sphere is equally absurd as attempting to place your head
 on another man's shoulders.

For a man to transcend the bounds of his condition, to aspire
 at being what he is not, is to sin against himself, and against the
 order of nature; yet nothing is more common than the commis-
 sion of this sin. I sometimes amuse myself with the thought, that
 the most part of our transgressions are *physionomical adulteries*.
 Men do not perceive, do not prize, do not love, and do not cul-
 tivate what they possess, and what they are. They torment them-
 selves in struggling to get out of their sphere; they intrude into
 that of others; there they feel themselves out of their proper
 place, where they degenerate, and the issue is, they turn out no-
 thing at all; that is to say, neither what Nature made them, nor
 what they preposterously endeavoured to make themselves.

III.

• Such is the activity of our nature, as we have reason to be-
 • lieve, that after the revolution of less than one year, there

‘scarcely remains a single particle of our former body ; and,
 ‘nevertheless, we perceive no manner of change in our disposition,
 ‘notwithstanding all the variations through which the body has
 ‘passed, from differences of air and element. Difference of air
 ‘and manner of living change not the temperament.’

The reason of it is, that the fundamental basis of the character goes much deeper than all this; it is in a variety of respects, independant of all accidental influence. There probably exists a spiritual, immortal texture, with which all that is visible, corruptible, transitory about us, is interwoven. Or else there is to be found in the interior agent of human nature, a certain elastic force, which is determined by the matter, as much as by the contours of the limits of the whole ; a certain individual energy, extensive or intensive, which no exterior influence, which no accident, is able, radically or essentially to change, and which cannot possibly lose any thing of its constituent character.

IV.

‘Naturally, certain persons have, something so great and
 ‘so noble in their aspect, that the moment they are seen, they fill
 ‘the beholder with respect. It is not a harsh constraint which
 ‘bestows this air of greatness; it is the effect of a concealed
 ‘force, which secures, to those who have it, a decided superiority
 ‘over others. When nature imprints on the forehead of any one
 ‘this air of greatness, she destines him, by that very thing to
 ‘command. You feel in him a secret power, which subdues
 ‘you, and to which you must submit, without knowing where-
 ‘fore. With that majestic exterior, one reigns as a sovereign
 ‘among men.’ *Oracle of Gratian, Maxim 42.*

This air of greatness, of dominion, this decided superiority, which no one can mistake, this innate dignity, has its seat in the look, in the contour and form of the eyelids: the nose, in this case, is almost always very bony near the root; it is likewise somewhat arched, and its contour has something extraordinary.

Recollect, to be convinced of this, good portraits of Henry IV. of Lewis XIV. of Bayard, of Van Dyk, and others.

v.

‘ There are only four principal kinds of look, which are all very different from one another : that is to say, the look is *lively*, or *drowsy*, or *fixed*, or *vague*.’

To make proof of a general proposition, it is sufficient to examine if it can be applied to particular cases. Refer every physiognomical assertion to the face of one of your friends, or of your enemies, and you will soon discover what degree of truth or falsehood the remark contains and how far it is precise or vague. Let us make an experiment on the observation which I have quoted, and we shall see, with certainty, that a great number of looks cannot be comprehended under these four general denominations. Such, for example, is the *serene* look, so widely different from the *lively* and which neither is, nor ought to be, so *fixed* as the *melancholy* look, nor so *vague* as the *sanguine*. Such is likewise a glance at once *fixed* and *rapid*, which if I may use the expression, seizes and penetrates objects. There is another look which is at the same time *calm* and *agitated*, without being either *phlegmatic* or *coleric*. It were possible, if I am not mistaken to imagine a more happy classification of looks than that of our Author ; to divide them, for example, into *active*, into *passive*, and into such as have both these qualities at the same time ; into *intensive* and *extensive* ; *attractive* *repulsive*, and *indifferent* ; *tense*, *relaxed*, and *forced* ; *expressive*, and *inexpressive* ; *tranquil*, *permanent*, and *careless* ; *open*, and *reserved* ; *simple*, and *compound* ; *direct*, and *rambling* ; *cold*, and *amorous* ; *soft*, *firm*, *bold*, *sincere*, &c.

LECTURE V.

PHYSIOLOGICAL MISCELLANIES.

I. OF THE TEMPEREMENTS.

A MINUTE detail, a dissertation in form upon the Temperements will probably be expected in this work; but such expectation will be disappointed. Haller and Zimmermann, Kœmpf and Oberreit, have bestowed a thorough investigation on this subject; and a multitude of Authors from Aristotle down to Huart, from Huart to Boehmen, and from Boehmen to Lawaz, have said so much of it, that it seems entirely exhausted; I shall therefore only glance at it by the way.

As every one of us has his proper form, and proper phyfionomy so also every human body, or rather every body, in general, is composed, according to fixed rules of different ingredients, homogeneous and heterogeneous: and I cannot doubt for a single instant, if I may be allowed the expression, that, in the great magazine of God, there exists, for every individual, a formula of preparation, a

special ordinance, which determines the duration of his life, the species of his sensibility and activity: hence it follows that every body has its proper individual temperament, its peculiar degree of irritability and elasticity. It is equally incontestable, that *humidity* and *dryness* *heat* and *cold*, are the four principal qualities of body; just as it is certain that these qualities have for their basis *water* and *earth*, *fire* and *air*. From hence naturally arises *four principal Temperaments*: the *choleric*, in which *heat* predominates; the *phlegmatic*, in which *humidity* prevails; the *sanguine*, where there is most *air*; and the *melancholic*, where *earth* has the ascendant: in other words, the predominant element is that of which most particles enter into the composition of the mass of blood and nervous fluid; and it is in this last part, especially, that they are converted into substances infinitely subtle, I may say volatile. But in admitting all these propositions, it will likewise, I hope, be granted me, *first*, That these four principal ingredients being susceptible of endless change and combination, there must thence result a great number of temperaments, whose predominant principle it will be frequently difficult to distinguish; especially when it is considered, that the concurrence and reciprocal attraction of these ingredients may easily produce, or detach, a new power, of a character totally different. This new denominating power may be so varied, so complicated, that no one of the received denomination can be adapted to it.

Secondly, Another observation of much more importance, and to which still less attention is paid, is, that there exists in Nature a great number of elements, or, if you will, of substance, which may enter into the composition of bodies, and which are, properly speaking, neither water, nor air, nor fire, nor earth; substances of which, usually, too little account is made in our Theories of the temperaments, and which, nevertheless, occupy a very essential place in Nature. Such are, for example, *oil*, *mercury*, *ether*, the *electric matter*, the *magnetic fluid*. (I forbear to mention, together with these, substances purely hypothetical; such as the *pinguid acid* of Meyer, the *frigoric matter* of Schmidt the *fixed air* of Black, the *nitrous air* of the Abbé Fontana.) Supposing only three or four of these new elements—and there may be hundreds, for which we have not yet found names—supposing, I say, only

three or four of them, how many new general classes of temperaments will they not produce, and what a multitude of subdivisions will ensue? Why not an oily temperament as well as a watery? an ethereal as well as an aerial? a mercurial as well as a terrestrial?

How many remarkable compositions, or substantial forms, are produced from the *phlogistic matter* of Stahl alone? Substances *oily, bituminous, resinous, glutinous, milky, gelatinous, buttery or greasy, cheesy, soapy, waxy, camphorous, phosphoric, sulphurous, &c.* and of all the substances, there is not a single one which ought to be confounded with the others, each having its particular properties and effects, as well in Nature as in Art. To the substantial forms above mentioned we might still add, the *metallic composition or form*, with the different species which are subordinate to it; for it has been long ago decided that the mass of our blood contains ferruginous particles. Earth alone, for example, how many sorts of salt does it not contain? Of consequence, the denomination of the terrestrial temperament, or the saline temperament, presents only a very vague idea, seeing salts differ from one another as much as heat and cold, seeing there is such a prodigious distance between the *acid* and the *alkaline salt*, the two general species which form, or which compose, all the others.

It appears to me, therefore, that, in order to arrive at an exact knowledge of the Temperaments, as well in Physiognomy as in Medicine, it would be proper to lay open for ourselves a more direct and easy route than that which has hitherto been pursued: it would be necessary, less or more, to renounce the ancient distinctions, and to establish new ones, which from being more numerous would only be so much the clearer and more accurate. Whatever be the interior nature of the body, whatever be the matter of which it is composed, its organization, the constitution of its blood, its nervous system, the kind of life to which it is destined, the nourishment it receives—the result of all this never presents more than a *certain degree of irritability and elasticity, after a given point*. Thus just as the elasticity of the air differs according to its temperature, and cannot be determined by an internal analysis, but only by the degrees of its activity—it might be pos-

sible, if I am not mistaken, to employ the same operation, in order to ascertain the Temperaments of the human body. Their internal analysis is impossible, or, at least, extremely difficult; but the result of the substances of which they are composed is always positive, and marks a *certain degree of irritability, after a given point of irritation.*

These reflections induce me to believe, that by means of barometrical and thermometrical estimates, it might be possible to determine all the temperaments, with much greater facility and exactness than has hitherto been done, in following the ancient classification. This last, however, should, at the same time, be preserved, but only for cases in which it were impossible to adopt a positive degree of irritability or non-irritability—cases, for example, in which in the composition that is at present denominated melancholic, the degree of irritability, in one and the same object, should never rise above temperate, and, in the choleric composition, should never fall below temperate.

As to the four common temperaments, their irritability might likewise be considered after the marked effects which result from them, after the propensity which makes every one in particular prefer the *high* or the *low distance* or *proximity*. Thus it is that the *choleric* temperament ever aims at rising: fearless of danger, it takes a daring flight. More timid, on the contrary, the *melancholic* digs, explores to the bottom: it loves the solid, and cleaves to it. The *sanguine* launches into a distant region, and is lost in endless wandering. The *phlegmatic* thinks neither of rising nor sinking, nor of distant prospects; he attempts only what he can obtain quietly and without effort, only what is within his reach: he makes choice of the shortest road in perambulating the contracted horizon which he has traced out for himself, and will seldom make one step beyond the absolute necessary.

Could the temperature of the human body determined like that of the air, we should apply ourselves to ascertain, by the degree of irritability, the essence and the amount of each temperament, and all that could contribute to render the knowledge of more useful to us.

I see a great many persons of whom it would be impossible for me to say to which of the four known temperaments they belong : but if we could settle a scale of a hundred degrees, for the sensibility which one and the same given object might excite, I would engage, in most cases, to indicate, after accurate observations, in what tenth division of the scale such or such an individual ought to be ranked.

I must always insist on *one and the same given object*, and this is absolutely necessary ; for since each temperament has its proper irritability in the *high*, in the *low*, &c. there must also be a fixed point, to which they may all be compared at once, and which may operate upon them ; just as the thermometer gives accurate indications, only from its always remaining in the same place.

Every one is at liberty to settle this fixed point according to his own pleasure.

Every man might make choice of himself, for the thermometer of the temperaments which act upon him.

In estimating the temperaments, or rather, the degree of irritability upon one and the same given object, two things are carefully to be distinguished : a momentaneous tension, and the irritability in general ; or in other words, the *physiognomy* and the *pathos* of the temperament.

It is farther to be observed, that the temperature, or the irritability of the nervous system of every organic being, corresponds to contours determinate or determinable : that the profile alone, for example, presents lines whose flexion enables us to settle the degree of irritability.

All the contours of the profile of the face, or of the human body in general, present characteristic lines, which we may

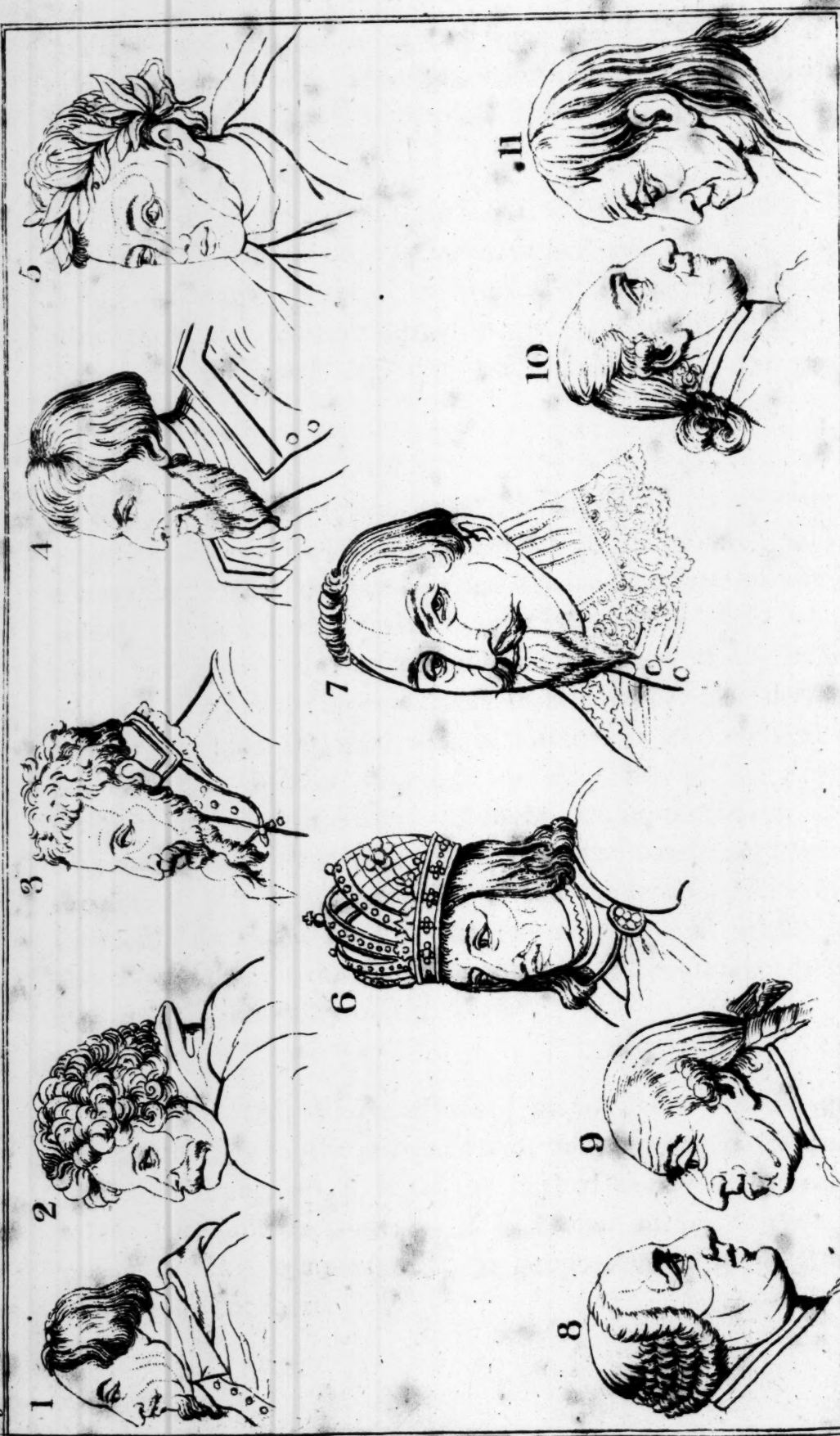
consider at least in two different ways: first, according to their *interior nature*; then according to their *position*.

Their *interior nature* is of two sorts, *straight*, or *curved*; the *exterior* is *perpendicular*, or *oblique*. Both have several subdivisions, but which may be easily reduced to classes.

If we added besides, to these contours of the profile, some fundamental lines of the forehead, placed one above another, I should no longer doubt of arriving at the capacity of deducing from them the temperature of every individual in general, the highest and the lowest degree of his irritability, for every given object.

The *pathos* of the temperament, the instant of its accurate irritation, discovers itself in the movement of the muscles, which is always dependent on the constitution and the form of the individual. It is true that every human face, every head, is susceptible, to a certain degree, of all the movements of the passions; but as it is infinitely more difficult to find out, and to determine, this degree than the contours, in a state of rest, and that these last enable us, besides, to judge, by induction, of the degree of elasticity and of irritability, we might confine ourselves, at setting out, to these contours alone, and even satisfy ourselves with the line of the face in profile, or the fundamental line of the forehead, since the head is the summary of the whole body, and the profile, or the fundamental line of the forehead, is, in its turn, the summary of the head.

We are already so far advanced as to know that the more a line approaches to the circular form, and, *a fortiori*, to the oval, the more repugnant it is to the heat of the choleric temperament: that, on the contrary, it is a more or less certain indication of this temperament, in proportion as it is straight, oblique, or cut short.



ELEVEN PROFILES OF CHARACTERS. A.

We spoke a little ago of characters formed for command: here are four profiles which furnish examples of this. Notwithstanding the smallness of the design, so unfavourable to great effect, you find in these faces an impress of superiority, which nothing can efface. Each of them is destined to rule, and his form alone calls him to a distinguished rank. The forehead, which is the principal seats of the natural faculties, have been very imperfectly conveyed in these four figures, and even weakened in the three first; but the face taken in whole, sufficiently indicates sovereign authority; and this expression is confirmed in particular by the nose, especially in No. 2 and 4, whose looks, besides, is so energetical:—1, appears to have most gentleness and weakness; 2, most firmness and courage; 3, most circumspection; 4, most sense, dignity, and modesty.

However pitiful may be the manner of the drawing, the contours of No. 5, 6, and 7, still present characters similar to the preceding; No. 5, has not the same air of greatness as No. 6 and 7, but he has so much the more serenity, reason, and affability: with such a physiognomy, the heart is satisfied, and the mind performs, with ease, all its wishes. The form of the face, in the whole, and especially the eye and the nose, will always secure to No. 6 a Majesty truly regal, which no portrait, no caricature is able to destroy. The august forehead of 7, his eye-brows, penetrating look, energetic nose, and particularly the force of the jaw will convince every beholder, that the finger of God marked this face with the manifest tokens of a great Prince.

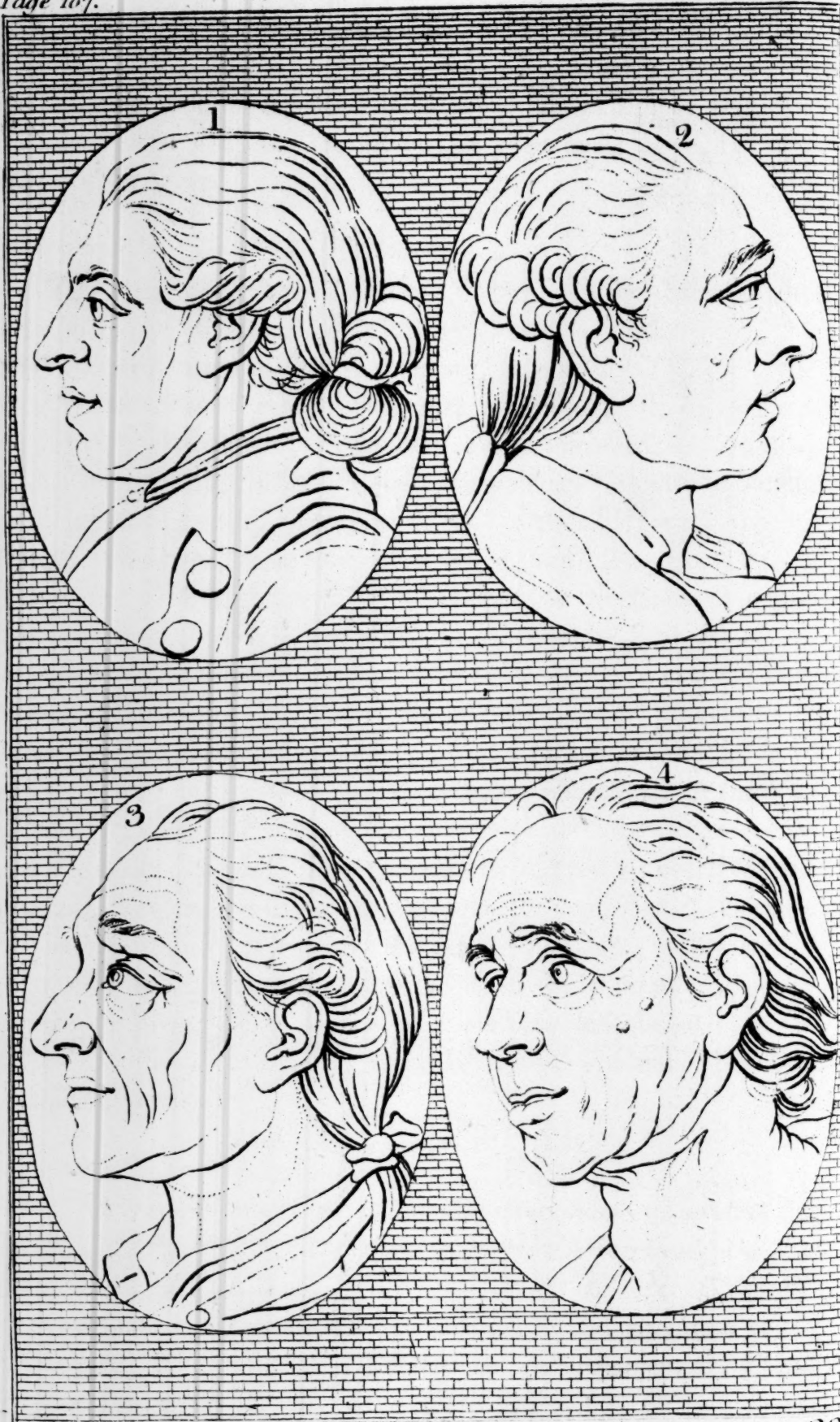
We are already acquainted with No. 8, 9, 10, and 11, from the first volume; this is the place to examine them in detail.

8. Every thing here announces the *phlegmatic* all the parts of the face are blunted, fleshy, rounded. Only the eye is a little too choleric: and if the eye-brows were placed higher, and not quite so thick of hair, they would be so much the more analogous to

the character. This physiognomy does not belong to a mind altogether brutal: I should rather ascribe to it a certain degree of good humour and a retentive memory. To complete the idea of a true phlegmatic, the mouth ought to be more open, the lips softer and hanging.

9. You see at once the *choleric* man, though the eye-brow might be thicker, the point of the nose sharper and more energetic, the nostril larger, and marking a strong respiration. The look ought to have been more lively and animated; in its present state I consider it as too voluptuous. The forehead, is too fine, and has not protuberances sufficient. In persons violently choleric, the globe of the eye is prominent. Those of the phlegmatic, on the contrary, are softer, more blunted, relaxed, and less on the stretch. Viewed in profile, the eye of the choleric presents contours violently curved, while in the phlegmatic, they are slightly waved. It is to be understood, however, that these signs are not the only characteristic ones: that they do not belong exclusively to *all* choleric, nor to *all* phlegmatic persons; but it is impossible to have them without being either *choleric* or *phlegmatic*. A under-lip which advances is always the indication of this last temperament; it proceeds from a superabundance, and not a poverty of humours, if, besides, it is angulous, and strongly expressed (even more than in this profile) it becomes the mark of phlegm, mixed with a tincture of choler; that is to say, of a tranquil humour, which is capable of giving way to the *first ebullitions* of choler. If the under-lip is soft, cut, short, as it were, and pendant, then it is unmixed phlegm.

10. This is the image of a *sanguine* character, which has got too much phlegm. That excepted, the eye, the forehead, and the nose, are in perfect truth. Without being too arched, or too harsh, or too contracted, they have softness and precision at the same time. The mouth too is sanguine, and discovers a propensity to pleasures. I observe a little too much phlegm in the chin.



11. There is most truth in the profile of the *melancholic*. That look, obstinately dejected, will not raise itself to contemplate and to admire the wonders of the starry firmament. One dark point attaches him to the earth, and absorbs all his thoughts. The lip, the chin, the folds of the cheek, announces a mind gloomy and morose, which never expands to joy. The whole of the form, and the furrows of the forehead, are absolutely repugnant to gaiety; every thing, even to that long lank hair, adds to the air of sadness which is spread over this figure. The nose must excite a suspicion of a kind of penetration respecting intricate subjects. There are melancholics of a very sanguine temperament. Irritable to the last degree, endowed with a moral sense the most exquisite, they suffer themselves to be hurried into vice: they detest it, and yet have not sufficient strength to resist. The sadness and dejection to which they are a prey, are depicted in a look which strives to conceal itself, and in certain small irregular wrinkles which are formed on the forehead. And whereas melancholics, properly so called, have usually a custom of shutting the mouth, those of whom I speak, always keep it somewhat open. Melancholic persons frequently have little nostrils: rarely will you find them with beautiful and well set teeth.

FOUR HEADS. B.

1. *Melancholic-sanguine*, if we judge from the forehead; *phlegmatic*, if we attend to the mouth.

2. *Choleric-melancholic*, to judge from the forehead and the eyebrow.

3. Unmixed phlegm: the forehead and eye support this decision.

4. Phlegm-melancholic.

All foreheads of the form of 1, have a fund of melancholy or sadness which is frequently occasioned by sentiments of Love:—2, and 3, approach pretty near to it. The upper part of the nose 1, has more firmness than the other three: that of 4, announces most sense,

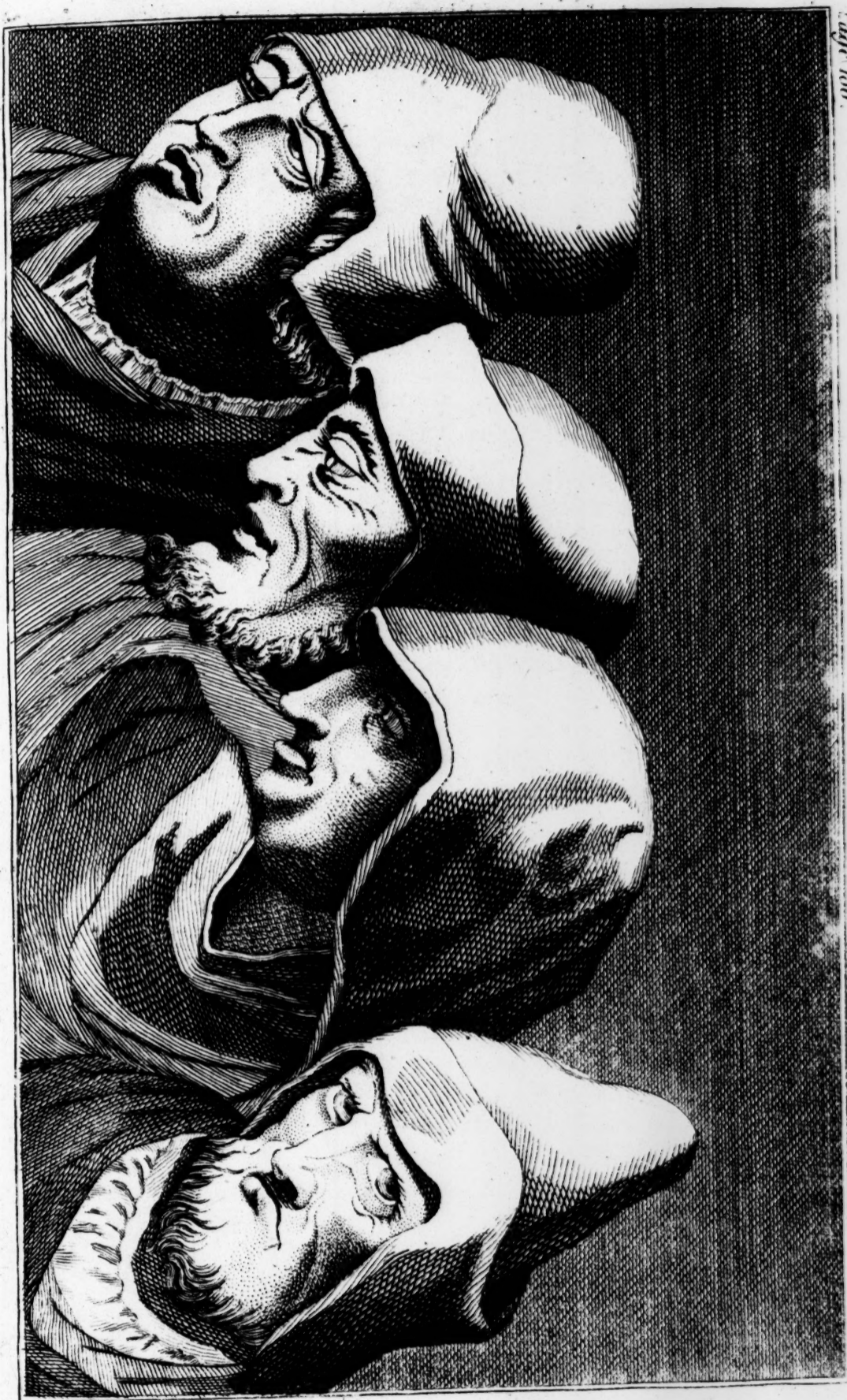
The open mouth of 1, and 2, discovers a phlegm which seems to form a contrast with foreheads so choleric. The whole of 3, denotes a feeble character, always floating, always in trepidation, and discouraged by a mere nothing:—4, is a man of sincerity, though a little rough: his conversation is dry and laconic, but you may confidently rest on what he says. The under part of face 3, is extremely sanguine; that of 2, has a determined air. Eye 4, is at once choleric and melancholic. I would assign, in general, to profile 1, most obstinacy; to 3, most flexibility; to 4, most firmness.

FOUR HEADS. C.

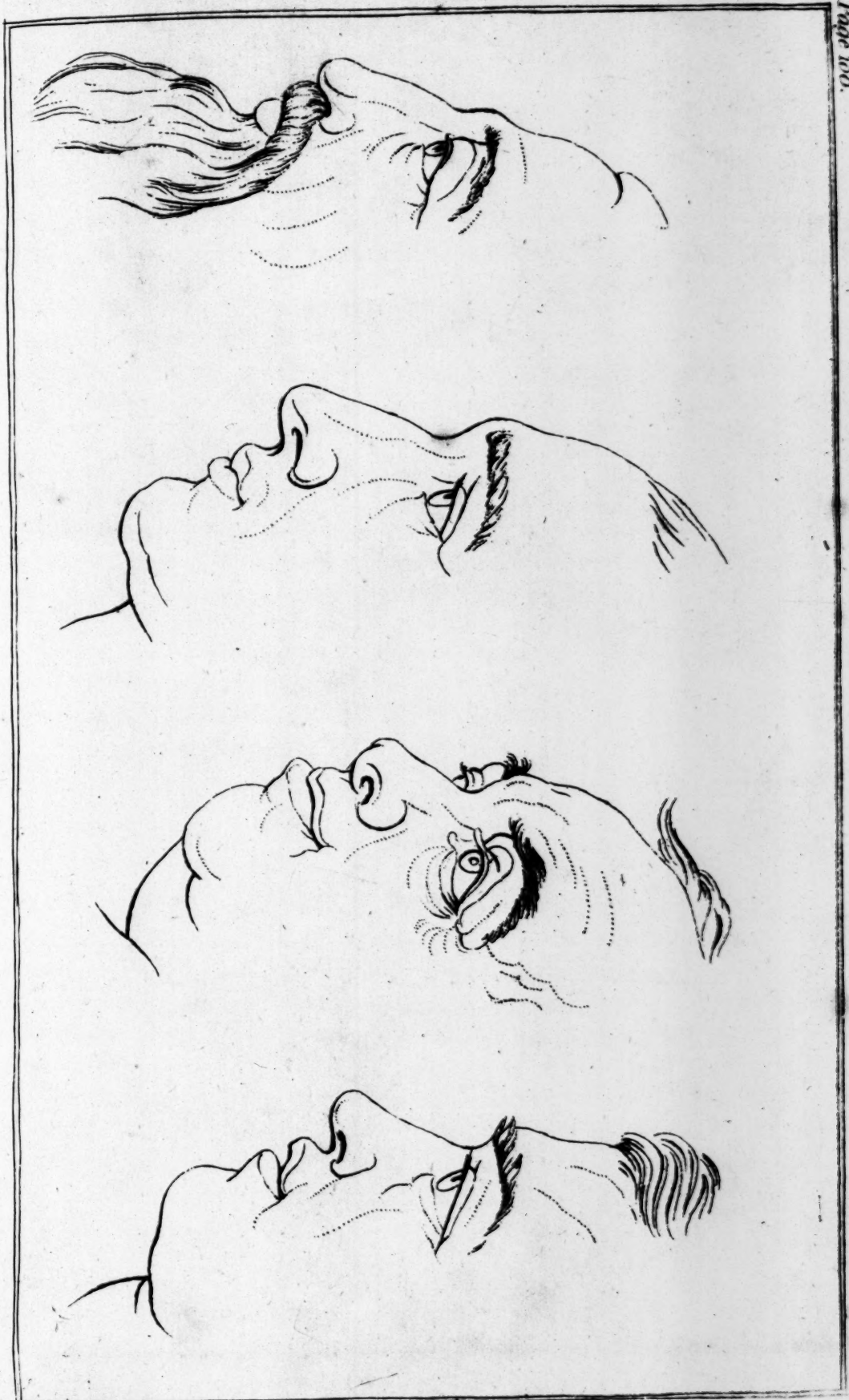
To judge of them according to the usual method, the first of these faces is phlegmatic choleric; the second, sanguine-phlegmatic; the third, phlegmatic-sanguine; the fourth, choleric-melancholic: but how little is conveyed by this enumeration! These represent four worthless men who appear to accuse, before our Lord, the woman taken in adultery. Each of them, in his way, inspires horror by his air of malignity, and announces an unrelenting disposition, which is not to be mollified. Let every one who reads this be on his guard against contracting friendship with persons who have any resemblance to them, wretches like these are lost to all sense of moral virtue; and you for whom I write are not so. Their enjoyments are nothing but brutality. They have sold themselves to do evil. All these four would have given their suffrages to condemn Calas to the wheel: the first with a stupid and brutal hardness of heart; the second with a sanguinary phlegm; the third with a sneering indifference; the fourth with an obstinate and deliberate cruelty. Not a particle of sensibility; no tincture of compassion; they are accessible on no side.—*Fly the wicked, they are incorrigible.*

FOUR HEADS. D.

1. Phlegmatic-choleric, a kind of half understanding; one of the most trivial of physiognomies, the eye, and part of the nose,









excepted This is an indolent and indifferent spectator. One single *trifling idea* engrosses him entirely, absorbs all his faculties, fills his whole brain: limited to that only object, his eye perceives and embraces it with tolerable accuracy and distinctness, but dwells for ever only on its surface.

2. The caricature of a great man sanguine-choleric, were it possible for the original of this head ever to sink into childishness, this is nearly the mein he would assume. With such an eye-brow, such an eye examines objects clearly and to the bottom. The forehead is constructed for depositing a world of ideas: attending to proportion, the nose is a little too obtruse below: there is wit and gaiety in the mouth.

3. Three-fourths phlegmatic, the other fourth sanguine-choleric. The mouth and under part of the face balance, or, rather, eclipse the small portion of good sense which the forehead and nose promised.

4. A character dry, terrestrial, harsh, insensible to joy, and yet not absolutely melancholic. How all the parts of the face are blunted, I had almost said pared! This man is ever doubting and balancing: he rejects every thing that is not certain, every thing that is only half-true, every thing that is not proved up to demonstration. By putting his wisdom continually on the stretch, he runs the risk every moment of playing the fool, and his excessive rigidity may easily degenerate into tyranny.

SIX HEADS. E.

1. This profile represents a man singularly judicious, replete with calmness, taste, and gentleness, and yet of an enterprising character; one of those men of whom you ought to say nothing, and with whom whole volumes might be filled. Which of the temperaments would you assign to him? No one, I should answer; and yet they may be all traced on that physiognomy. The nose is rather choleric; it is likewise a little sanguine, as well as th

mouth: there is a tincture of melancholy in the eye: the chin and the cheeks are more or less phlegmatic.

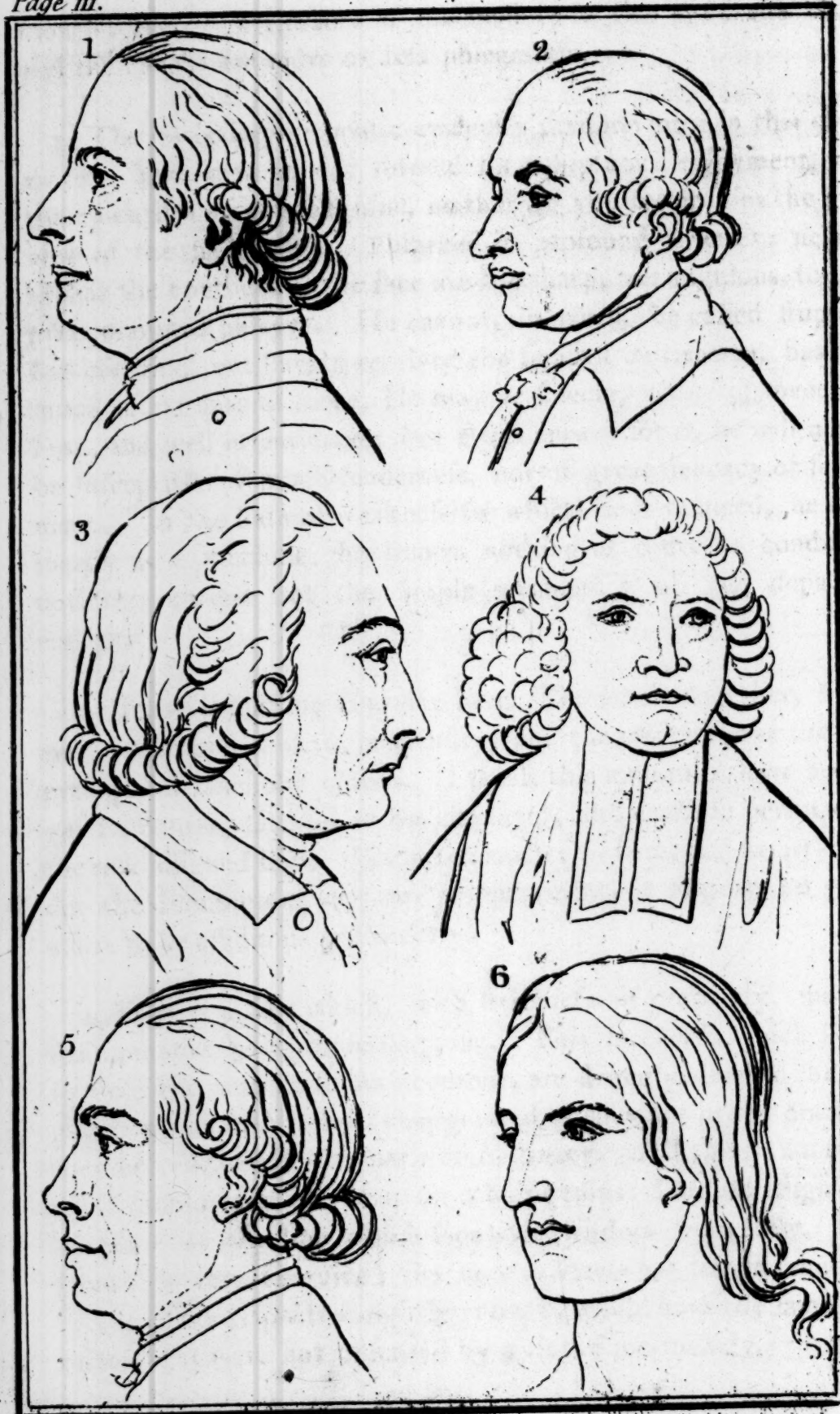
2. The choleric-phlegmatic evidently predominates in this character. This man is not formed for voluptuous enjoyment, for the epicurism of the sanguine, neither do you see in him the genius of the melancholic, absorbed in profound reveries: nevertheless the contours of the face are too sharp, too angulous, to express unmixed phlegm. He cannot, in truth, be called stupid; but his mind, not having received the smallest cultivation, has lost much of its natural force. He may be sincere, obliging, benevolent, and well intentioned; but I will answer for it, he will never be susceptible of much tenderness, nor of great delicacy of sentiment. In the state of weakness to which he is reduced, he acts merely as a machine: he knows nothing of order in conduct; nothing remains but the simple mechanism of his departed energy.

3. There is nothing sanguine here. The whole together, however, supposes a choleric propensity, and the cavity above the eye prefigures melancholic clouds. I think this man must have been a good labourer, faithful to his employer, and exact in performing the task assigned him. With a character so firm, and so little under the dominion of any one temperament, it requires no great effort to be assiduous and orderly.

4. Here is a face which, with strictness of propriety, may be denominated phlegmatic-sanguine. This forehead, which slopes so violently, and its smooth contour, are strongly allied to the sanguine temperament, but, exaggerated as they are in the drawing, they become almost the mark of obstinacy. All things considered, I should take this man for a half genius: I should assign him his place at the line which separates wisdom from folly. The mouth is very sanguine; the nose is somewhat less so; and the eye, in other respects sprightly enough, would have the same character, if it were not obscured by a tint of melancholy.

5. This profile is of a sanguine character; but still this definition is of no use, because there is here a concurrence of several tempera-





ments. I will add, therefore, that the original of this portrait knows how to enjoy life as a wise man; if he does not introduce refinement into his pleasures, he at least shuns excess. The turn of his mind supposes more softness than harshness, more dignity than elevation; a firm character rather than violent passions; a transient vivacity rather than lasting resentment. The eyebrow expresses very well what is choleric in this head: the eye is a composition of melancholy and phlegm, and the same mixture appears also in the outline extending from the ear to the chin; but, in the whole of the profile, you perceive a sanguine ground, heightened with a tint of the choleric.

6. On the score of temperament, this physionomy is very difficult to characterise. It is too serious for the sanguine, too gentle for the choleric, too open, not profound enough nor sufficiently furrowed for the melancholic. The forehead and the nose promise, beyond all doubt, a mind which reflects maturely, and acts with prudence. This is a man of understanding, whom no one can deny to have talents: perhaps he will produce nothing new, but he will understand so much the better to choose to arrange and to combine the materials which are at his disposal. A retentive memory, an easy elocution, a happy choice of expression, ardent zeal in the prosecution of an object—these are the qualities which seem particularly to distinguish physionomies of this species.

SIX HEADS. F.

1. This is what I call a face thoroughly honest, but whose temperament it is difficult to indicate. The soundest reason without genius properly so called; a tender sensibility, clear of all affectation; rectitude founded on energy of character; a wisdom which turns to good account every lesson taught by experience; clearness of idea, dignity of expression, coolness and vigour when action is necessary, modesty without pusillanimity—this is what you see in this profile. The forehead is sanguine-phlegmatic; the eye and the nose choleric-sanguine; the mouth sanguine-melancholic; the under part of the face phlegmatic-sanguine.

2. Here a phlegmatic-melancholy has the ascendant. This is a fullen humour, sluggish, and loth to yield. The melancholy air of this face proceeds from the lengthened form of the upper part; the under, fleshy and rounded, indicates a soft indolence; but the whole promises, however, a calm spirit, the friend of order and of repose, and the enemy of every species of confusion. You will be struck with the phlegm of this character, if you pay attention to the mouth, and to the contour extending from the ear to the chin; its melancholic propensity is altogether as distinctly expressed by the eye, and by the nose jutting over these thick lips. The nose, taken apart, announces much judgment and reflection.

3. A decided propensity to melancholy, but a species of melancholy which I should be tempted to denominate that of penetration. You see, at the first glance, that this is not an ordinary man. The slight choleric-phlegmatic tint, which you discover in his physiognomy, is absorbed by the melancholic tone of the whole. Fear and distrust are the principal affections of an organisation so *religious*; pardon me the expression. A nose like this is the mark of a gentle energy, and of consummate prudence. The eye and the mouth denote a man fit for the cabinet, capable of tracing a plan, and of calculating the result. Nature did not form him for enterprizes which demand great bodily strength, but disposed his mind to feel, with exquisite sensibility, intellectual beauties, and particularly, calmly to relish those whose reality he knows by experience.

4. We should be warranted in saying that the temperament before us is very phlegmatic, very sanguine; we should have quite as much reason to say that it is choleric, and even, to a certain point, melancholic. If the copy be exact, the original of this portrait is not a great genius; but neither can he be an ordinary man, and still less a little mind. The forehead inclines to a choleric-sanguine disposition, infinitely happy, and modified by a slight infusion of phlegm. The same holds as to the nose and the mouth; the under part of the face is phlegmatic-sanguine. A calm and manly eloquence flows from these lips. The eyes are

too vaguely designed to be in harmony with the forehead : they do not say all that this person would wish them to express. With such a physiognomy, the proprietor must necessarily be a man of probity.

5. The profile of one of the most solid and respectable men with whom I am acquainted, and who is at once melancholic, choleric, phlegmatic, and sanguine. The melancholic principle, which predominates in this temperament, makes him exquisitely quick-sighted to the slightest imperfection; but if ever he is rigid to excess, it is rather in spying and censuring faults in himself, than in others. Such firmness and moderation—such clearness of understanding and energy of character—so much severity, corrected by so much gentleness—a contempt so decided for the vanities of the world, and at the same time so just an estimation of the innocent pleasures of life—that implacable hatred of vice, and that tender affection for the person of the vicious—on one hand, a dignity of reason, rising above prejudice; on the other, a philosophic tolerance, conforming itself, with condescension, to receive modes and practices—All this supposes the happiest mixture of the four temperaments, and is a further confirmation of one of my favourite positions. That melancholy and phlegm are indispensably necessary to genius and true greatness. In the profile before us, the character of the eye is melancholic, and that of the mouth melancholic: a difference, which, however, does not in the least mar the harmony of the whole.

6. You will be disposed to rank this face among the phlegmatics. The mouth, a little too soft, compared with the other features, and the rather relaxed contour of the chin, would justify your classification. But then what will you say of the forehead and the nose? Would you expect the calmness and energy, the wisdom and firmness which they express, from a character governed by a predominant phlegm? or else, to which of the other three temperaments will you exclusively refer these qualities? It is an embarrassing question. So much wisdom belongs not to the choleric man; the melancholic is scarcely capable of such a degree of serenity; and the sanguine is, usually, less solid. If you are so fortunate as to fall in with a man whose forehead, nose, and eye-

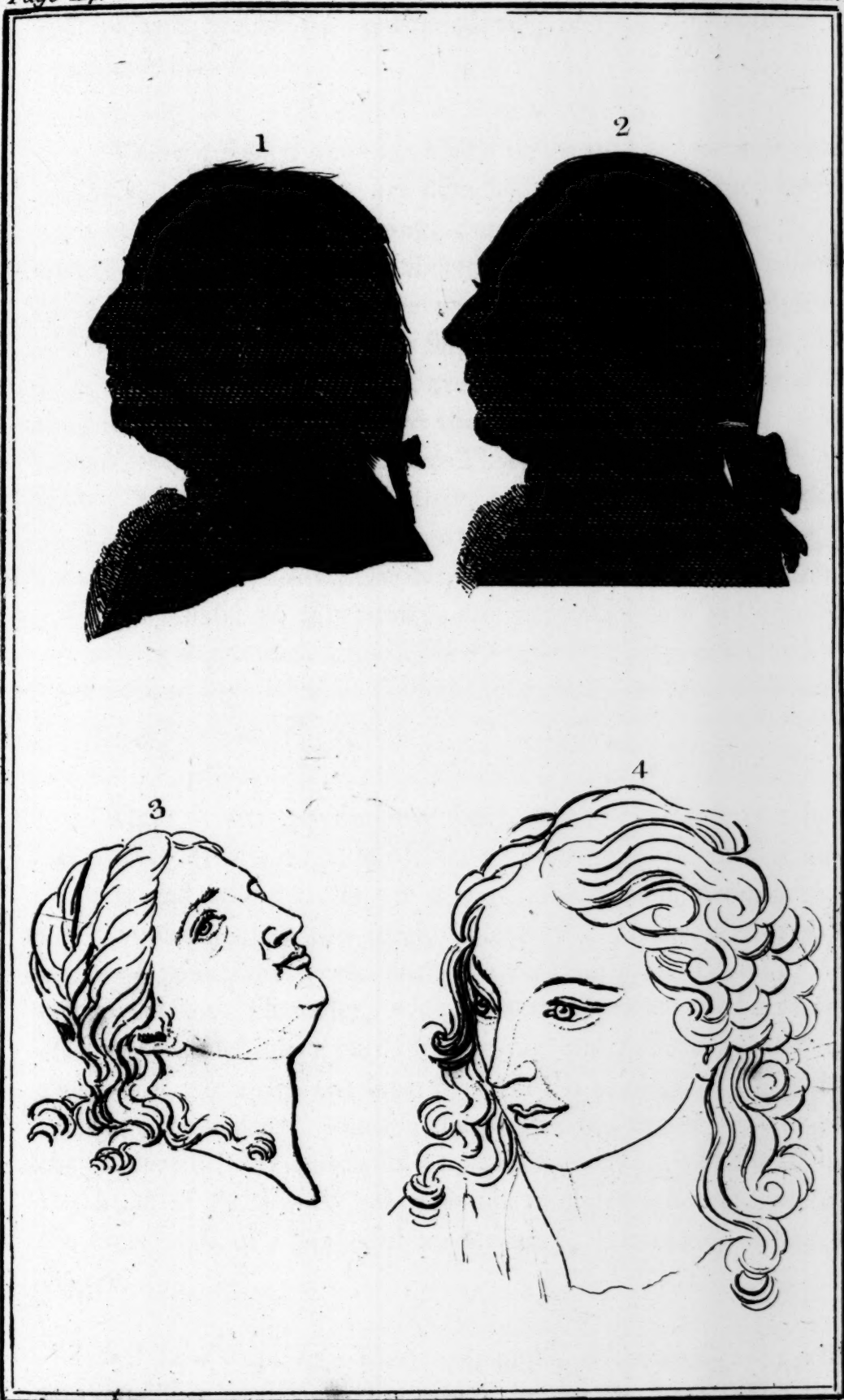
brows, are in such perfect conformity—stand still, accost him respectfully, and intreat his permission to apply to him, when you have occasion, for his good advice.

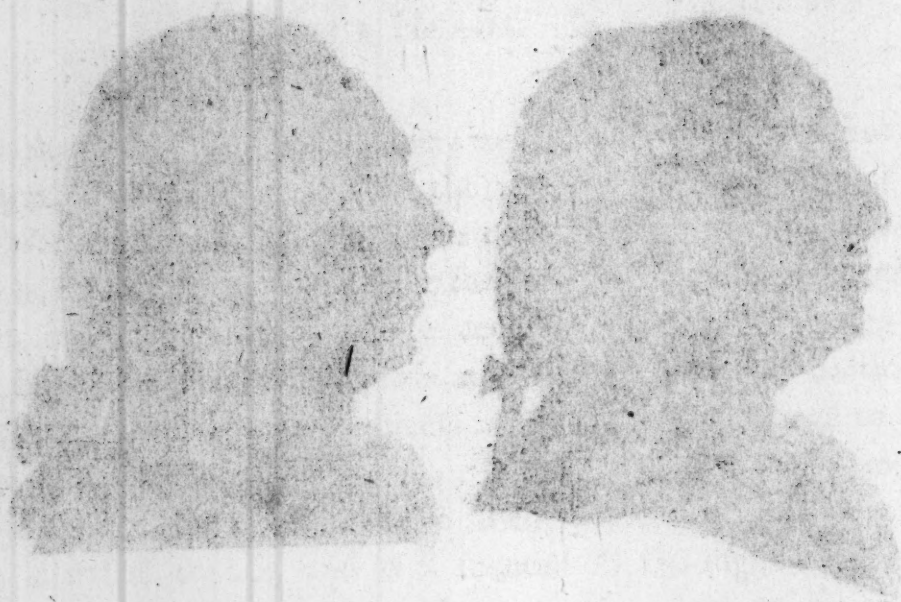
FOUR HEADS. G.

1. A choleric-sanguine temperament, and somewhat inclined to phlegm. The lower part of the profile announces, beyond the possibility of being mistaken, the choleric character—a will that must be obeyed, a mind prompt to form designs, active in conducting them, impatient to behold the accomplishment. The sanguine part is characterised by the nose and by that forehead, so rich in ideas, so qualified to view objects in their true light, and to embrace them in all their extent. The under part is phlegmatic-sanguine. With an organisation so energetic, so productive, the man is called to act, and will succeed in the highest sphere of action: he is disposed to minister to the happiness of all around him; but in order to be happy himself, he must secure the attachment of friends of a sanguine-phlegmatic temperament and of a sprightly humour.

2. Here we have a sanguine-phlegmatic temperament. The combined whole of this beautiful phyfionomy announces a man of courage: the contour of the nose indicates a deliberate firmness; the forehead, soundness of understanding and presence of mind.

This is the judgment I pronounced on the profile 2, without knowing the original. I have since been informed that it is the image of a celebrated man, equally distinguished by his genius, his actions, and his moral character; of a man who employs as much coolness and prudence in the formation of his plans, as warmth and energy in the execution of them; who, in different quarters of the globe, has signalised himself by his naval exploits, and in his writings has treated, like a scholar, every branch of his profession. Add to this, a noble disinterestedness, an extreme simplicity of manners, an inexhaustible fund





of moderation and goodness,—and it must be admitted, that he who unites so many excellent qualities to talents so rare, has the most undoubted claim on public esteem, and the applause of the physiognomist.

3. There are physiognomies which one would be tempted to denominate *petrified*. They are detached from society, they interest no one, participate in nothing, are susceptible of nothing, and with difficulty communicate themselves to others. Firm and unshaken, persons of this sort are neither good nor bad, neither sensible nor stupid; they may be said to have no temperament. But faces such as those I speak of, are infinitely more rare in real life, than in works of art: you find them especially in copies and imitations, made after the antique. This profile furnishes an example of it. Firmness without energy, obstinacy without malignity, force without courage—these are the obvious characteristics of this profile: there is nothing ignoble in it; it even seduces by a certain air of greatness, of superiority, and capacity—and yet one durst not answer for it that it possesses a single one of these qualities. Every thing here is evidently factitious; half nature, half art, I know not what to make of it.

4. Here is one physiognomy more, whose character is, that it has none. It is a mixture of Nature and Art, of flesh and stone, of great and insipid traits; in a word, the production of a mannerist running after the ideal. Never did Nature form such a forehead, nor such eyes, nor such a nose, nor such hair. All this is without character, without temperament; and were you even to take the lower part for sanguine-phlegmatic, what would you say of the nose, the form of which is so elegant, and which ceases to be natural, because the painter has taken pains to play the mannerist? On the first look, this figure suggests the idea of the head of St. John; but examine it closely, and it sinks into the mere mask of a beautiful countenance, unmeaning to the last degree.

I feel how imperfect ideas are, and I acknowledge it; but I was unwilling to repeat what others, before me, have said a thou-

land times. I will only add, that by means of a *frontometer*, we shall arrive, I hope, at the capacity of finding, for all objects in general, the proper signs, the contours, the lines and character of irritability; that we shall be able to fix the relation between all the contours of the human forehead, and all other forms whatever which present themselves to our eyes, or which influence our feeling.

Let me be permitted, finally to indicate, in a few words, some of the articles which are still wanting to my Lecture, and to propose some questions, the solution of which I refer to the experience of *wise* and *good* men.

1. Is man able, and ought he, to subdue entirely his natural temperament, or labour totally to destroy it? Is the case of our temperament at all different from that of our senses and of our members? And just as every creature of God is good in its principle, is not every particular faculty of that creature good also? Does religion exact more than the shunning of excess, that is, the moderating of such of our desires as cramp or prevent the exercise of other useful faculties? Does it demand more than the *exchange of the objects of our passions*?

2 In what manner ought a choleric father to treat and direct his choleric son? a sanguine mother her melancholy daughter? a phlegmatic friend his choleric friend? In a word, in what manner ought one temperament to comport itself toward another temperament?

To this I shall succinctly reply, that the establishment of immediate relations, between two contrary temperaments, ought, as much as possible, to be avoided: that it would always be proper to contrive for them the intervention of a third, to act as mediator.

A choleric man ought never to treat with another choleric person, without the aid of a phlegmatic-sanguine.

The sanguine will injure himself by forming a connection with one equally sanguine. A temperament very choleric will fatigue the phlegmatic, till he is completely exhausted, by exciting in him attention too violent. Take care not to bring together the sanguine and the melancholic; and place not this last by the side of a choleric person, without securing the mediation of a sanguine phlegmatic.

3. What temperaments are the most predisposing to friendship, which suit each other best in married state? I would choose the sanguine phlegmatic for the matrimonial union: the choleric-melancholic is most adapted to friendship.

4. Which are the temperaments that cannot immediately subsist together? It is absolutely necessary that the choleric should be separated from the choleric, but each of the other temperaments may agree with its like.

5. What can, and what ought to be demanded of each temperament? What kind of employment and recreation will you assign it? What friends, or what enemies would you wish to procure for it, in view of either exciting or repressing its passions? I will not decide the question, but I could wish it were determined by connoisseurs, who have studied the human heart more profoundly than I have.

6. Is there in the same temperament a bad quality which is not compensated by a good one?—I believe not.

7. What are the distinctive traits of the physiognomy for each temperament, in different ages and sexes? The melancholic temperament gradually hollows and contracts the features of the face! the sanguine always shrivels them more; the choleric bends and sharpens them; the phlegmatic flattens and relaxes them.

LECTURE VI.

OF THE STRENGTH AND WEAKNESS OF CONSTITUTION.

WHAT we call *strength of body*, is that natural faculty of man, in virtue of which he acts powerfully, and without effort, upon another body, without easily yielding himself to a foreign impulsion. The more a man operates immediately, and the more difficult it is to move him—the stronger he is; the less he is able to operate, and the less resistance he can make to the shock of another body—the more weak he is.

Strength may be divided into two sorts; the one *calm*, the essence of which consists in immobility; the other *lively*, which has motion for its essence; that is, it produces motion without yielding to it. The latter may be exemplified by elasticity of the spring; the former, by the firmness of the rock.

I put in the first class of strong persons those whom you may denominate Herculeſes, in whom every thing announces the most robust constitution: they are all bone and nerve: their stature is

lofty, their flesh is firm and compact; they are pillars which cannot be moved.

Those of the second class are of a complexion which has not the same firmness, nor the same density; they are less corpulent and maffy than the preceeding, but their power unfolds itself in proportion to the obstacles which oppose them. If you struggle against them, if you attempt to repress their activity, they stand the shock with a vigour, and repel it with an elastic force, of which persons the most nervous would hardly be capable.

The natural strength of the elephant depends on his bony system; irritated or not, he bears enormous burdens; he crushes without effort, and without intending it, whatever happens to be in his way. The strength of an irritated wasp is of a very different kind; but those two kinds of strength suppose solidity of the fundamental parts, and the same solidity in the whole.

The softness of bodies destroys their strength.

It is easy then, to form a judgment of the primitive strength of of a man, the softness or the solidity of his complexion. In like manner also an elastic body has distinctive signs, which prevent its being confounded with a body non elastic. What a difference between the foot of the elephant and that of the stag, between the foot of the wasp and that of the gnat!

Solid and calm strength manifests itself by well-proportioned stature, rather too short than too tall; by a thick nape, broad shoulders, a face rather bony than fleshy, even in a state of perfect health.

I had some other signs which announce this species of strength. A forehead short, compact, and even knotted—frontal sinuses well marked, not too prominent, and which are either entirely smooth in the middle, or with deep incisions; but whose cavity ought not to be limited to a simple flattening of the surface—eyebrows bushy and close, placed horizontally, and which approach near

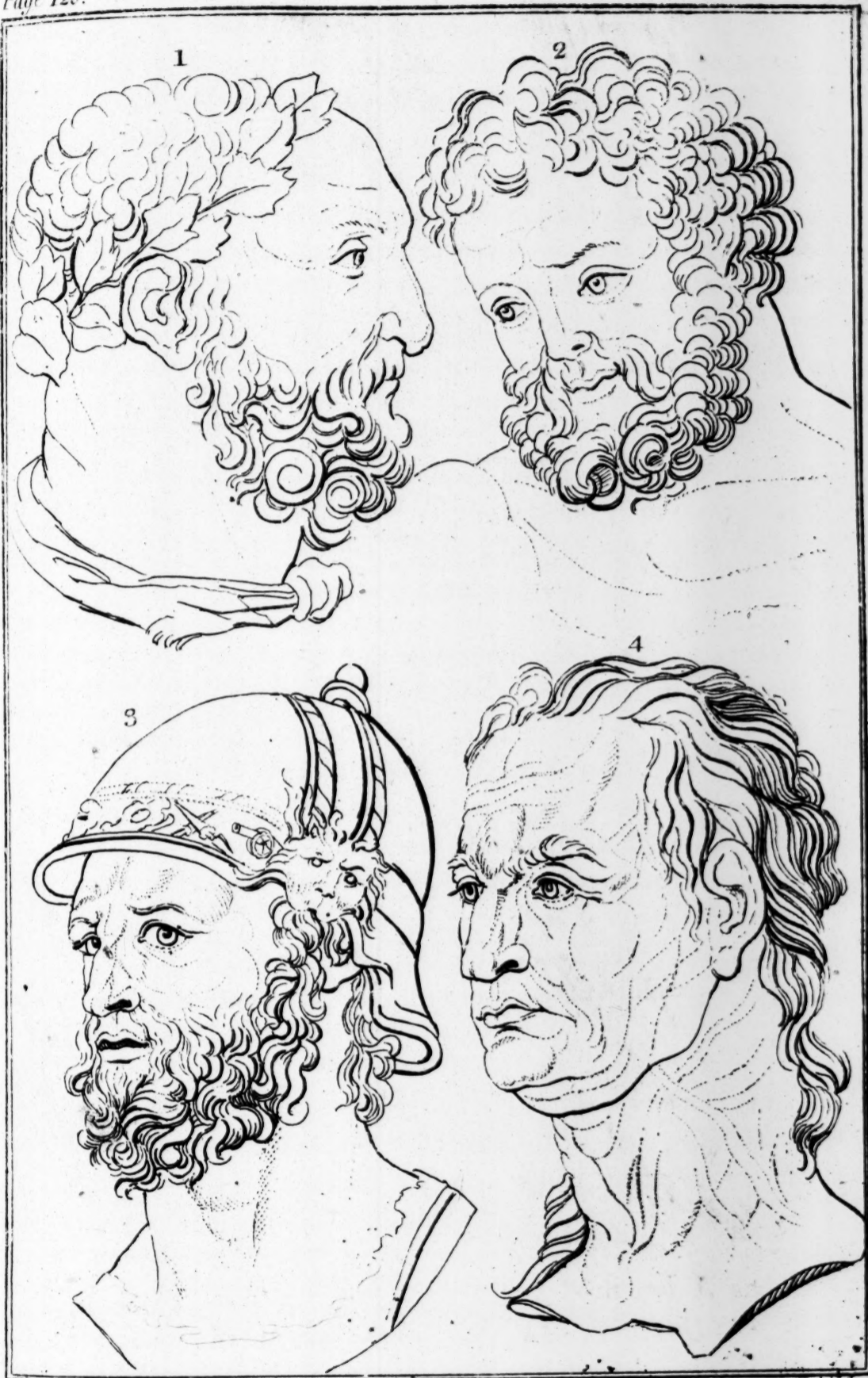
the eyes—funk eyes and a determined look—a nose broad, firm, bony near the root—contours straight and angular—the hair of the head and that of the beard, short, curled, and thick—small teeth, somewhat broad, and well set—close lips, and the under one jutting out, rather than drawn in—a broad prominent chin—the occipital bone knotty and projecting—a base voice—a firm step.

The elastic strength, the lively force, which is an effect of irritation, ought to be observed in the moment of activity; but you must take care to make abstraction of the signs of this activity, when the irritated strength shall be reduced to its state of rest. We say then, that a certain kind of body, which in a state of inactivity is capable of so little, which at that time operates and resists so feebly, may be irritated and stretched to such a point, is capable of acquiring such a degree of vigour. It will be found that this species of strength, which is roused by irritation, resides, for the most part in a slender body, rather tall but not too much so, and the same time more bony than fleshy. You will almost always observe persons of this sort to have a pale complexion, inclining to brown; rapid movements, though somewhat stiff; a step firm and hasty; the look fixed and piercing; lips finely formed, slightly but exactly joined.

The following indications are those of weakness. A tall stature without proportion; much flesh and little bone; tension of the muscles; a timid countenance; a flabby skin; the contours of the forehead and of the nose rounded, blunted, and, above all, hollowed; a little nose and small nostrils; a short and retreated chin; a long cylindrical neck; a motion either very rapid, or very slow, but, in either case, no firmness of step; a gloomy look; depressed eye-lids; an open mouth; long, yellowish, or greenish teeth; a long jaw, with a joint close to the ear; the flesh white; fair, soft, and long hair, a shrill voice; &c.

FOUR HEADS: A A.

No. 1. Where you entirely destitute of a physiognomical





knowledge you could not but perceive in this profile the strength of Hercules. That forehead, which retreats so little accompanied with a sinus so great, the thickness of the nape, the bushiness of the beard, all bear the same impress. But it is not strength alone which distinguishes this head. There is blended in it a *voluptuous indolence*; and this appears more particularly in the contours of the forehead, and in the arch of that depressed nose. The eye, the close mouth, and the chin, indicate even *refinement in pleasure*. To characterize a triumphant strength, an energy ever active, a man who accomplishes whatever he pleases, the face, and especially the forehead, ought to be more square.

2. This is one of those *square* heads of which I have just now been speaking. It would be the complete image of strength, if the nose were a little broader. It is a face of brass; you see in it manly courage, and a beautiful combination.

A man like this, is not only immovable in himself, but is also capable of bearing down and crushing every thing that resists him. On the other hand, he possesses a certain fund of goodness: he never will provoke any one, and will rest satisfied with repelling the attacks made upon him. Real strength loves to practise indulgence: it despises an impotent adversary, and laughs at frantic malignity. Here the expression of energy is perfectly visible in the hair and in the beard: the forehead has as much wisdom as solidity: it is less prolific than the preceding, but it announces a mind more profound, and which will not easily suffer the objects it has once laid hold of to escape.

3 This strength reaches not that of Hercules; you will remark in it more roughness, more ferocity, and less precision. I would call it an *indestructible* strength, which, once roused, proceeds to the most extreme violence.

Compared with our two Herculeses, Numbers I. and II. the forehead is less productive than the first; neither has it the wisdom of the second. However lofty and however bony it may be, it can only contain a mind obstinate, contracted, incapable of-

embracing objects in all their extent. The eyebrows announce neither judgment nor reflection; at most, a passionate heat, which easily and frequently changes into frantic rage: this expression is farther strengthened by the manner in which the eyebrows sink. The nose is ridiculously compressed towards its root: replete with sense, in other respects it promises a prolific character, but always irritable in the extreme. The eye is less ferocious than the eyebrow, and less energy than the forehead. The mouth bears the impress of a singular species of malignity: it presents a mixture of goodness bordering on folly, and of caustic bitterness which transcends the bounds of malice. The chin and neck are inflexibly stiff. The hair does not suit that face of brass, and is not much in harmony, except with the look; but the extreme precision of the ear fully retraces the character of the forehead, of the chin, and of the neck.

LECTURE

LECTURE VII.

OF THE STATE OF HEALTH AND SICKNESS, OR AN ESSAY ON SYMPTOMS.

WE want a symptomatic system for every state of health and sickness, founded on the rules of physiognomy and pathognomy. An undertaking of this kind far exceeds my ability; but I should like to see it executed by an intelligent physician. To him would I recommend it to trace the physiological characters of the different diseases to which every constitution, every body, might be particularly disposed. I am ignorant, to a very great degree, of every thing relating to the knowledge of diseases, and of the signs which are proper to them; nevertheless, from the little I have seen and observed in this way, I think I may venture to affirm with confidence, that, on carefully studying the solid parts and contours of a great number of sick persons, it would not be absolutely impossible to perceive, and to indicate before-hand, in a state of perfect health the characters of the diseases even the most dangerous, to which the body is naturally inclined. Of

what utility would such a system be ; a *prognostic*, founded on the nature and structure of the body, for every possible or probable distemper ! What infinite benefit would be the result, if the physician could say to a man in health, with a probability approaching to certainty, ' According to the natural order of things, you have reason to be apprehensive of such a disorder : make use of such and such precautions. It is with the consumption and fever as with the small-pox : the germ of them is within us, and may disclose itself in such a manner : thus and thus you must act to prevent the effects of it.' A system of Dietetics, raised on the foundation of physiognomy, would be a work worthy of you, illustrious Zimmermann !

With what skill does this great man characterize, in his admirable *Treatise on Experience*, the state of the different maladies produced by the passions ! My readers assuredly will not blame me for inserting, in this place, some passages which contain excellent symptomatic remarks, and which prove to what a degree that author is conversant in his subject. I begin with a very interesting extract from Chap. viii. of Part First. ' The physician who is a man of observation, examines the physiognomy of diseases. This physiognomy communicates itself, it is true, to the whole extent of the body ; but the signs which enable us to form a judgment of the nature of the disease ; of its changes and progress, are particularly preceptible in the features and in the air of the face. The patient has frequently the mien of his disease ; this is visible in burning, hectic, and billous fevers, in the green sickness, in the jaundice, in atrabilarious, and in worm complaints.' (Ignorant as I am in medicine, I have frequently discovered in the physiognomy the indication of the solitary worm.) ' This mien of which I speak, cannot possibly escape the least attentive observer, especially in the ravages of the venereal disease. In violent fevers, the more that the face loses its natural air, the greater is the danger. A man whose look was formerly gentle and serene, and who with his face, all on fire, fixes a disturbed and wild eye upon me, always fills me with apprehension of a deranged understanding. At other times, and in inflammations of the lungs, I have seen the face turn pale, and the look

'ramble at the approach of a proxyfm which chilled the patient
 'with cold, and even left him insensible. Disturbed eyes, pen-
 'dant and pale lips, are bad symptoms in hot fevers, because they
 'suppose extreme debility : there is very great danger when the
 'face falls suddenly. There is a tendency to mortification when
 'in inflammatory cases, the nose becomes pointed, the complexion
 'lead coloured, and the lips blueish. In general, the face fre-
 'quently announce the state of the patient, by signs which ap-
 'pear nowhere else, and which are highly significant. The eyes
 'alone furnish us with innumerable observations. Boerhave
 'examined those of his patients with a magnifying glass, to see
 'if the blood ascended in the small vessels. Hippocrates confi-
 'dered it as a bad symptom, when the eyes of the patient shun-
 'ned the light ; when involuntary tears flowed from them ;
 'when they began to squint ; when the one appeared smaller than
 'the other ; when the white began to redden, the arteries to
 'grow black, to swell, or to disappear in an extraordinary man-
 'ner. (p. 432.) The motions of the patient, and his posture in
 'bed, ought equally to be placed in the number of distinctive
 'signs. You frequently see the patient raise his hand to his
 'forehead, fumble in the air, scratch the wall, pull about the
 'bed-cloths ; and all these motions have their signification, as
 'they have their cause. The posture of the sick person is analo-
 'gous to the state in which he finds himself, and for that reason,
 'merits particular attention. The more incommodious his situa-
 'tion is in an inflammatory disorder the more it enables us to
 'form a judgment of the agitation he undergoes, and of the dan-
 'ger which threatens him. Hippocrates has gone into all these
 'details, with an accuracy altogether satisfactory. The more the
 'posture of the patient approaches that which was habitual to
 'him in a state of health, the less is his danger.

I here insert by the way a remark of our author, which ap-
 pears to be replete with sagacity. 'Swift,' says he, p. 452.
 'was lean as long as he was a prey to ambition, and every species
 'of mental disquietude. He afterwards entirely lost his reason,
 'and then he became plump again.'

Mr. Zimmerman gives an admirable description of envy, and of the ravages it commits on the human body. 'The effects of envy begin to appear even in children. Under the influence of this propensity, they become lean and languishing, and frequently fall into a marasmus. In general, envy disorders the appetite, it occasions unquiet sleep and febrile convulsions; it saddens the mind; it produces a peevish, impatient, and restless air: it has a tendency to produce an oppression of the lungs. The good name of another is suspended, like a sword, over the head of the envious person: he is continually contriving to torment others, and he is his own greatest torment. Observe him, even in his moments of gaiety: it departs from him, the moment his demon begins to work, as soon as he feels himself unable to repress that merit to which he cannot rise. He then rolls his eyes, contracts his forehead, and assumes a gloomy, fullen pouting air.' Vol. II. Chap. I.

The authors who have written most on symptoms, and whom physicians most frequently quote, are, Aretæus, Lemnius, Emilius Campolongus, Wolff, Hoffman, Wedel, Schroder the Father. I have likewise seen two good dissertations on the same subject: the one by Samuel Quelmalz, *de prosoposcopia Medicâ, Leipzig. 1784*: the other by the celebrated Stahl, *de, facie morborum indice; seu morborum estimatione ex facie; Halle, 1700*. But the best composed treatise we have in this way, the most interesting and most complete, is Thomæ Fiene, *Philosophi ac Medici præstantissimi, Semiotica, sive de signis medicis Lugduni, 1664*: yet this ingenious author has glanced very slightly on the prognostics to be drawn from the figure of the body; though, in his Diagnostics he attaches himself more to it than other writers have done.

OF YOUTH AND OLD AGE.

I.

Youth extends and develops the body, Old Age contracts and shrivels it: the former moistens it, and diffuses warmth over it;

the latter dries and freezes it. In youth the body is erect and elevated ; in old it bends and sinks.

2.

The phyfionomy of youth discovers what we *shall* be, that of old age what we have been ; but it is much easier to reason from the past than to predicate of futurity. The bony system being my principle, guide, and the bones not being as yet marked with sufficient strength, not yet sufficiently consolidated in youth, I will frankly confess that I have frequently much difficulty to know the character of the grown man from the features of the youth ; the character of the woman from the traits of the girl. It is not easy to satisfy one's self in the comparative judgments, when they must deducted only from the rules of physiognomy, and from the concours of the body, taken in a state of rest ; the thing, however, is not impossible.

3.

'The first years of youth,' says Zimmerman, 'contain the natural history of man. They unfold the faculties of the soul ; they discover the first principles of our future conduct, the traits which suit every temperament. Mature age disposes a mind of the utmost candour to dissimulation, or, at least, it produces in our idea a certain modification, which is the effect of instruction and experience. Years successively efface even the characteristic signs of the passions, whereas youth presents the most positive indications of them. As long as man preserves his primitive dispositions, he changes not, and is incapable of playing the imposture under a borrowed colouring. The youth is the work of nature, the grown man is modelled by art.'

4:

My dear Zimmermann ! this passage contains both truth and falsehood. I perceive it is true, in the face of the young man,

the *mask* which has served as a basis to his constitution, but it is very difficult to discover in it the form of the future adult.

5.

Youth, just as old age, has its passions and its faculties. These, though dependent one upon another, are frequently in contradiction in the same individual, and their development alone can draw out the traits which characterize them. The grown man is, after all, only the youth viewed through the microscope: thus I read the more distinctly in the face of the adult, than in that of the boy. I admit that dissimulation may conceal a great many things, but it changes not the form. The marked, consolidated, and strengthened features of the grown man are, to the physiognomist, a preservative too efficacious against mistake, to permit the tricks of dissimulation to betray him into error. The disclosure of the faculties and of the passions add to the first sketch of the physiognomy a design more bold, deeper shades, and a more steady colouring which never appear before the age of virility.

6.

The physiognomy of a young man frequently announces what he will be, or what he will not be: but he must be a great connoisseur, and a most expert observer indeed, who sets himself up for a judge of the future character in every given case.

7.

Undoubtedly when the *form* of the head is beautiful, striking, and well proportioned, when the parts which compose it are of a structure solid, and yet fine, when, moreover, it is boldly designed and not too faintly coloured—it can hardly suppose an ordinary man. This I know, and I know besides, that if the form of the head be irregular, and especially oblique or bent, if the design of

it is either too relaxed, or stiff, it certainly promises no great things; but how many variations does the form of the face, and even its bony system, undergo in youth!

8.

Much is said of the candour, of the frankness, of the simplicity, and of the ingenuousness of physiognomies in infancy and early youth; but when one is in the habit of living always with children, of being employed about them, and of studying them attentively, one is soon convinced, that it is a matter of the last difficulty to read their features aright. The slightest accident, an emotion, a fall, ill usage, is frequently sufficient to derange, in its principle the most striking and the happiest physiognomy, and yet this change may not be communicated at first to the whole form. That still beautiful, always flatters; you still see in it a forehead intrepidly firm, eyes deep, and penetrating, a mouth sweet and flexible—but a slight mixture has disturbed that look, formerly so serene—but the mouth has contracted a small obliquity scarcely perceptible, and which, perhaps, appears only at intervals—no more is wanted to degrade the physiognomy of this hopeful young man, so that you can hardly know him to be the same person, till at length the progress of years have brought on a total contrast in the features.

9.

The eye of the Divinity alone can perceive in the simple and ingenuous physiognomy of the young man, or rather, of the infant, the traces of passion still concealed. He alone can distinguish those signatures, which, marked at first slightly on the face of the youth, impress themselves more deeply afterward at the age of maturity, and will produce at last, in old age, an entire relaxation of the muscles. The physiognomy of my youth, how different it was from that which I now wear! What a change

in the form, and in the features, and in the expression of the whole!

O nihi præteritos referat si Jupiter annos!

But if the age of the passions quickly succeed the age of innocence, Reason comes afterward to bring us back to the path of Virtue; and she, in her turn, promises us an eternal recompense, after a short and transitory life is at an end. Shall the vessel say unto him who formed it, Why hast thou made me thus? *I am little, but I am I.* He who created me, destined me to be a man, and not to remain an infant. Why then call back a youth passed in thoughtlessness and ignorance? Placed in the post assigned me, I who no longer look backward, and will not regret my having escaped from a state of childhood. The masculine energy which suits the grown man, and the simplicity of the heart which is the blessed portion of infancy—these are what I would wish to unite; this is the great object of my pursuit; and may God grant that my efforts to attain it prove successful!

10.

The oblique and irregular traits which frequently disfigure the physiognomy in early youth, recover and re-establish themselves, if, in proper time, you grant to your pupil a suitable liberty; if you deliver him betimes from the oppressive yoke of those teasing pedants who exact from him things above his capacity, attainments reserving for a maturer age. His features, I say, will re-establish themselves, if you put him under the direction of an enlightened guide, who has sense to discover talents, and to turn them to good account.

11.

The most beautiful, forms, and the happiest physiognomies, are sometimes disfigured on the approach of manhood; but this de-

formity is very transient, and ought neither to render parents uneasy, nor to discourage them. It should only inspire them with greater vigilance, engage them to treat their children with gentleness, and even to conceal from them the degradation which they perceive. After a space of two years, the beauty of the young man will re-appear, provided his morals have not been entirely corrupted.

12

A great number of physiognomies, which in infancy and in youth were disagreeable, and even shocking, change, with time, to a wonderful advantage. When once the features are arranged, when all the parts have been consolidated in their just proportions, when the character has acquired sufficient consistency to efface foreign impressions, when bodily exercise has strengthened the constitution, and when the heart and understanding have been formed by a commerce with persons of worth—it very frequently happens that the adult has no longer any resemblance at all to his former self.

13

The arrangement of the teeth is one of the most certain indications for discovering the turn of mind, and especially the moral character of young persons.

In order to illustrate the doctrine by examples, I shall run over the different ages of human life, from infancy, to old age, and I shall lay before the reader a series of prints which will furnish us, I hope, with abundant matter of useful observation and application. I have already said, and I repeat it, that every Lecture of my work might be the subject of a large volume.

The knowledge of man, or what with me is the same thing, philosophy and religion, the knowledge of what is good, that of

God, himself, cannot be promoted more directly and more immediately, than by the individual study, and the exact analysis, of every thing belonging to humanity. Nothing is better calculated to exercise the eye and the understanding of the observer—nothing tends more to illuminate the mind, and better enables us to catch the difference of characters, than the discernment of the infinite varieties which appear in the human species, considered under a multitude of forms, which are themselves so endlessly diversified; nothing contributes so much to the perfection of language, nothing is more interesting, more useful, and more instructive for the commerce of life—and nothing can so much exalt and ennoble our enjoyments.

TWO HEADS OF CHILDREN.

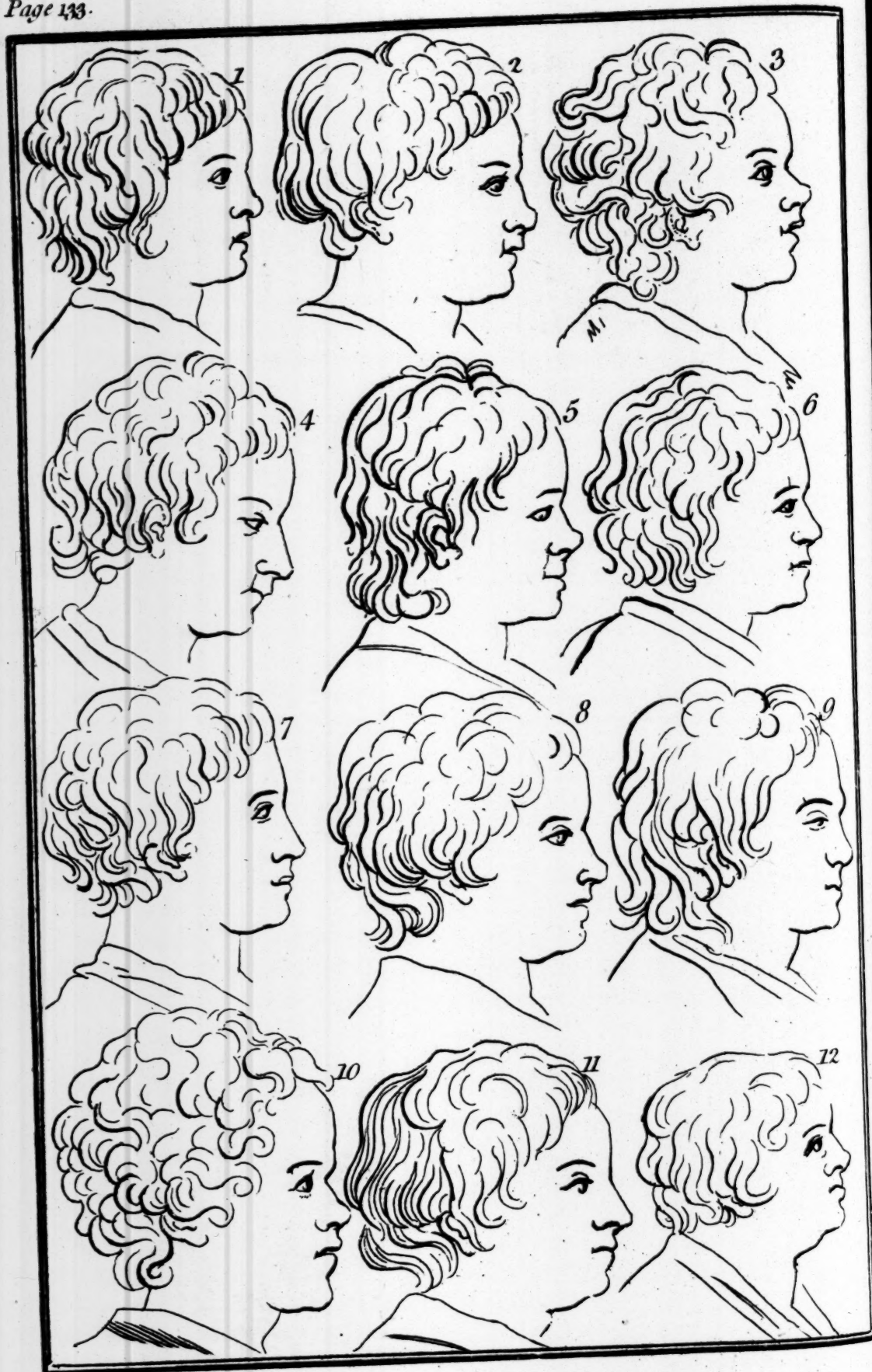
A. B.

HORUM EST REGNUM COLOERUM.

A. This print is after West, to which I shall once more refer in the sequel. If the physiognomy does not appear so animated as it ought to be, the copyist is to blame. This child replete with innocence and candour, is raising his eyes to Jesus Christ, sees and hears only him. The mouth is too harsh and too open for the degree of attention indicated by the attitude in general, and particularly by the form of the eye. Attending to proportion, the nose is likewise too marked, too little infantine; but it necessarily supposes much sweetness and ingenuousness, a heart upright, pure, and generous, a judgment sound and clear. The forehead considering its position and its contours, promises, neither profound thought nor enterprising courage. The eye announces a conception extremely rapid, an astonishing capacity to seize, I had almost said, to devour beauties which affect the senses.

The same character may be traced in the contour of the occiput. The chin is a little too voluptuous; but I discern in the whole the





Twelve Heads

expression of that beautiful simplicity, of that divine sentiment, which detaches the soul from the things of this world, and ensures to it a participation of the bounty of a Father in heaven.

B. This head is truly infantine, but in which the strength of twenty years is visibly concentrated. However childish the form, every thing in it announces the vigour of a Hercules. The face is fleshy; but it is a flesh which has the hardness of brass. This youth is choleric-sanguine to the highest degree; he cannot possibly have sprung from feeble parents, nor been born in a mean condition. Had we the means of settling the degrees of obstinacy, according to the different conditions of life, from the constable up to the magistrate, and from the magistrate up to the monarch, I would ascribe to the being before us the inflexible will of a *Despot*, inexorable firmness, founded on energy of character. Of this the forehead and chin are sufficient indications.

TWELVE HEADS OF BOYS.

C.

Twelve profiles, between which you may, perhaps, on the first glance, perceive a certain air of resemblance, but which differ immensely in point of character. There is not one of them which excites my admiration; and the reader will probably think as I do, after he has attentively examined them one by one.

1. Phlegmatic-melancholic, perfectly good-natured, but of a feeble character. With much gentleness and modesty, docility and reflection, he is inclined to doubt and mistrust.

2. This profile presents a singular mixture. The forehead indicates an obstinacy which appears to be the effect of a narrow mind; the nose discovers judgment at bottom; the eye, mouth, and chin, announce good-nature bordering on weakness.

3. Much weaker still than the preceeding, more waggish in his mirth. The over obtuse contour of the passage which joints the nose to the mouth, gives the whole a childish air. The forehead promises more flexibility and docility than that of No. 2.

4. If the chin were more analogous to the part between the nose and the mouth, and if the forehead retreated a little more a-top, this phyfionomy would certainly be much above the common. Such as it at present. It appears fixed for life; it will be difficult, if not impossible, to ennoble it.

5. The forehead is very well, without having any thing remarkably distinguished, and that eye too is not ordinary. A nose so violently turned up is not in nature; were it less exaggerated, I shall call it judicious. The mouth of this boy is too intelligent for his age: it entirely ceases to be childish.

6. The forehead is not so good as the proceeding, the more cunning. The mouth is not young enough, and, notwithstanding the disagreeable contrast which results from it, it preserves an air of wisdom and goodness.

7. Though the upper part of the face indicates a feeble character, you cannot help observing in all the rest, and particularly in the mouth, an expression of candour, gentleness and dignity.

8. A part of the contour of the nose excepted, this phyfionomy is completely stupid. A forehead whose profile appears rounded, and which advances a-top, is always a certain mark of stupidity.

9. Premature reason, but proceeding on false principles; obstinacy scarcely belonging to that age; a mixture of weakness, stupidity, and indolence.

10. Complete stupidity and harshness, if you except the eye.

111



3

+



11. A phyfionomy of the fuperior kind, and which almoft fuperabounds in the reafoning powers. I perceive here the man defigned for the cabinet.

12. The nofe, taken by itfelf, fupposes judgment, but every thing elfe is mere phlegmatic ftupidity.

TWO PROFILES OF MEN.

D.

1. This profile difcovers capacity and good fenfe. Cover forehead 1, the under part of which efpecially is drawn without truth and correctnefs—and you will read in that handsome phyfionomy, a mind ingenuous and open, a character gentle, tranquil, and generous. The forehead and the nofe of 2, promife a man more decided, and who is more directed by reafon in the judgments which he pronounces. Perfons of this fort, has, however, aptitude for every thing. Employ them in bufinefs, make preceptors, profefors, of them, they will fucceed every where. They examine objects with clearnefs, and with folidity: they meafure them by the proper ftandard.

TWO BOYS.

E.

The fame face twice reprefented. You will remark in the firft more gentlenefs, cordiality, and delicacy; in the fecond, more energy and vigour. Both the one and the other denote a manly and generous character. Such a look neceffarily fupposes quicknefs of conception, a clearnefs of underftanding which admits of no ambiguity or confufion. The eyes and eye-brows announce fuperior difpofitions, a greatnefs almoft heroic: in the firft head thefe parts approach to the fublime. The nofe in both promifes a good and honeft heart, without much ftrength of

mind, and without eminent qualities. What we perceive or conjecture of the forehead, indicates an excellent memory and firmness—more clearness, however, than sagacity.

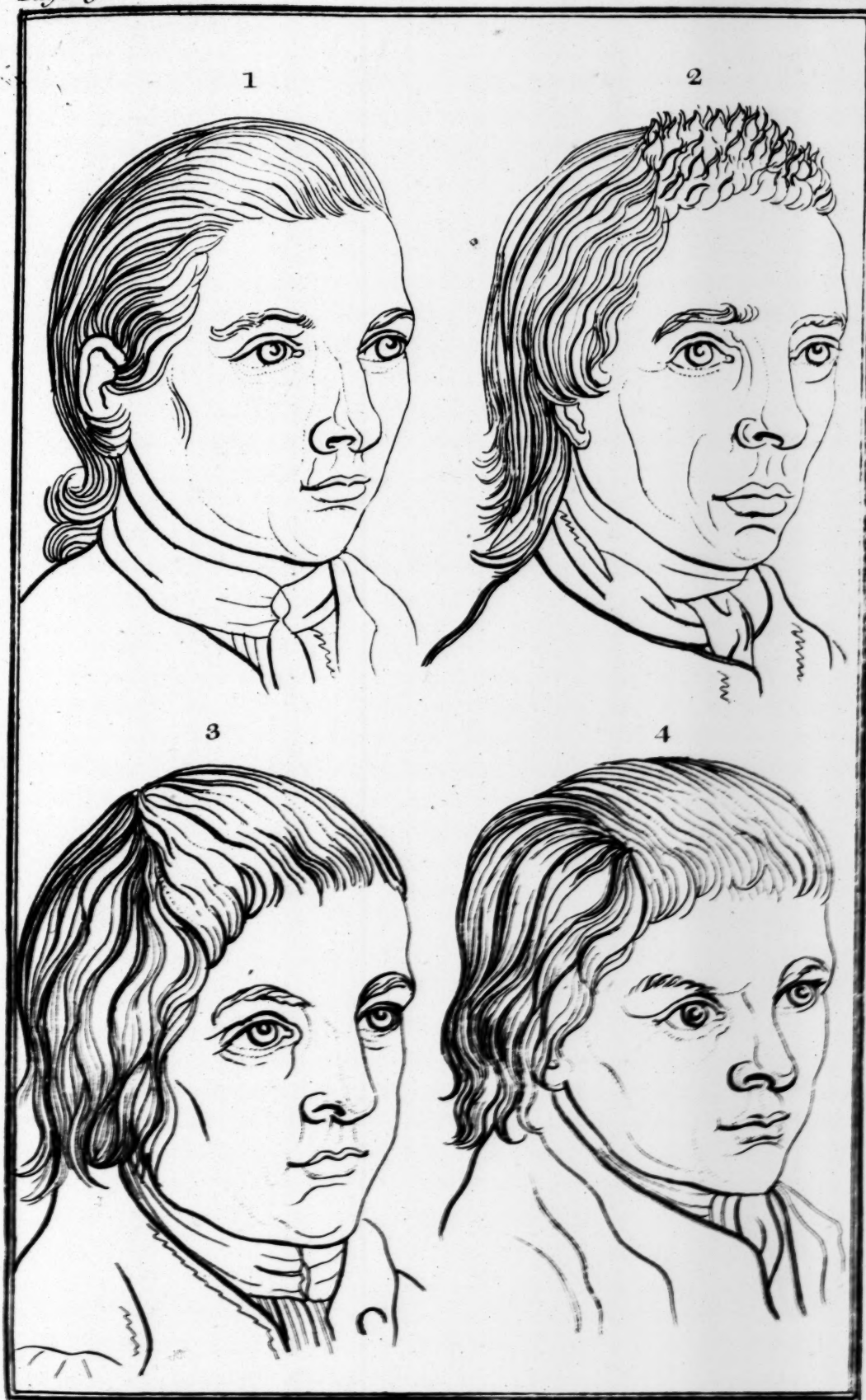
FOUR PORTRAITS.

F.

Four excellent physiognomies. 1, is infinitely more sensible than 2; but, in this respect, the form of the eye-brow, in some measure, indemnifies the second for the injury done him in the contour of the forehead and of the nose. His mouth is more phlegmatic than that of 1, in which you discover more serenity and gaiety. Differences of this sort arise from the most minute circumstances. The eye of 1 is more attentive and more judicious than that of 2, and a slight inflection in the nostril renders it more significant. In general, 1 appears to me a valuable person; he is a young man of singular courage.

3. An energetic, valiant, and solid character. The nose expresses a wisdom and a vigour which are not to be traced to so much advantage in the forehead. This last-mentioned part displays more firmness and obstinacy than judgment and ingenuity. A person with such a look may become an artist. The mouth likewise promises much ability; it has, if you will, an air of goodness, but there is a little too much coldness mingled with it.

4. This physiognomy is more animated and decided; it supposes more penetration, dexterity, and intelligence than any of the preceding. Every thing in it is in harmony. That eye embraces, runs over, and analyses its object with astonishing rapidity. A gentle calm and a sentiment of conviction are depicted in the mouth. It is the most beautiful of the four: no one of them announces so much gentleness, tranquillity, wisdom, capacity, and solidity.



mind, and without eminent qualities. What we perceive or conjecture of the forehead, indicates an excellent memory and firmness—more clearness, however, than sagacity.

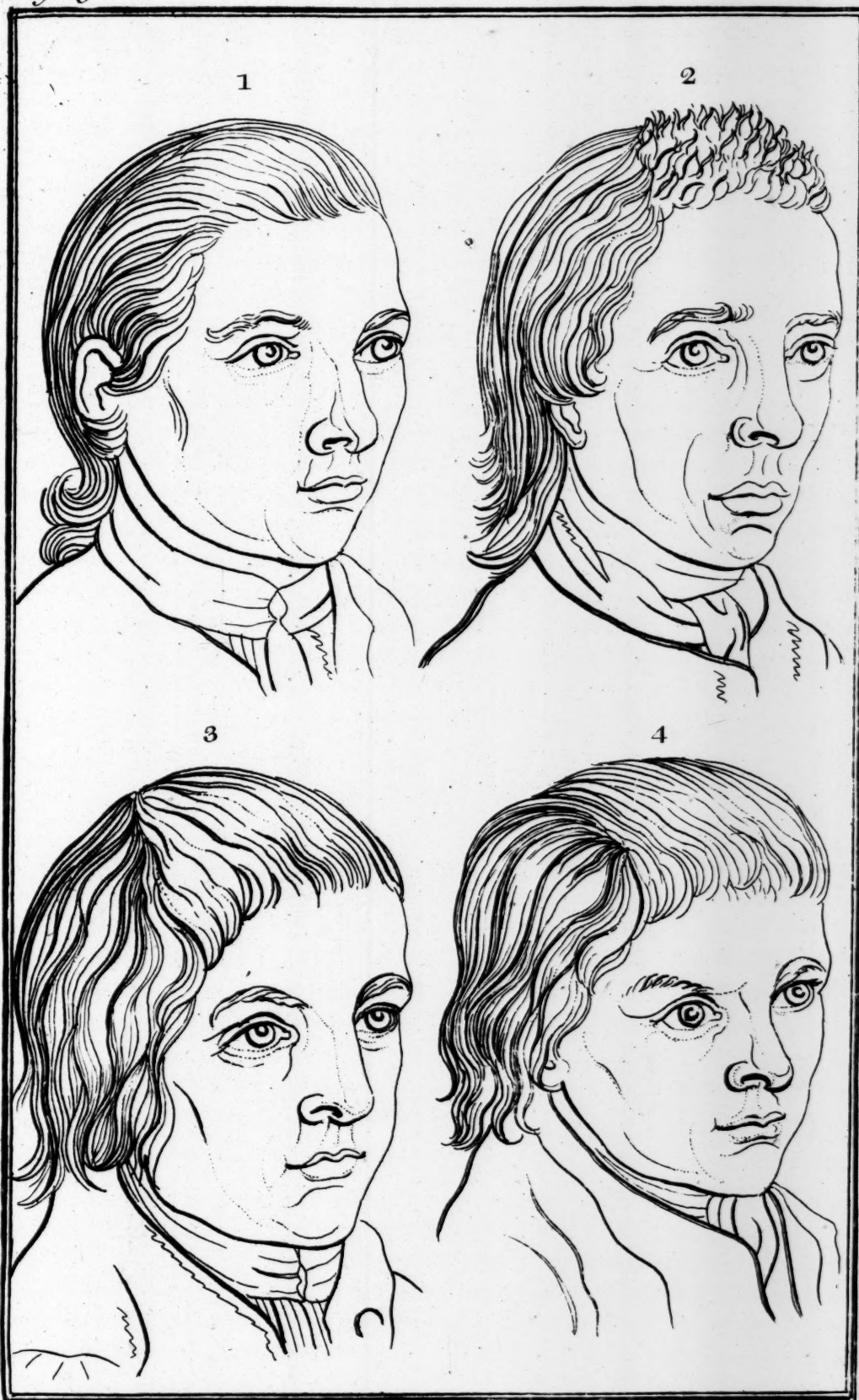
FOUR PORTRAITS.

F.

Four excellent phyfionomies. 1, is infinitely more fenfible than 2; but, in this refpect, the form of the eye-brow, in fome meafure, indemnifies the fecond for the injury done him in the contour of the forehead and of the nofe. His mouth is more phlegmatic than that of 1, in which you difcover more ferenity and gaiety. Differences of this fort arife from the moft minute circumftances. The eye of 1 is more attentive and more judicious than that of 2, and a flight inflection in the noftril renders it more fignificant. In general, 1 appears to me a valuable perfon; he is a young man of fingular courage.

3. An energetic, valiant, and folid character. The nofe expreffes a wifdom and a vigour which are not to be traced to fo much advantage in the forehead. This laft-mentioned part difplays more firmnefs and obftinacy than judgment and ingenuity. A perfon with fuch a look may become an artift. The mouth likewife promifes much ability; it has, if you will, an air of goodnefs, but there is a little too much coldnefs mingled with it.

4. This phyfionomy is more animated and decided; it fupposes more penetration, dexterity, and intelligence than any of the preceding. Every thing in it is in harmony. That eye embraces, runs over, and analyfes its object with aftonifhing rapidity. A gentle calm and a fentiment of conviction are depicted in the mouth. It is the moft beautiful of the four: no one of them announces fo much gentlenefs, tranquillity, wifdom, capacity, and folidity.





TWELVE FIGURES OF BOYS.

G.

These figures of children are upon too small a scale, but they are not the less significant on that account, as much in respect of physiognomical expression, as of attitude: not one of them is advantageous, not one of which it is possible to speak well.

1. If you hesitate to call this a wicked boy, you may impute to him at least a harsh and violent character. 2. A morose temper, and quite disposed to mischief. 3. An idle blackguard. 4. Dastardly and indolent. 5. A coward. 6. Dull and stupid. 7. Sordidly avaricious. 8. Stupid and good. 9. A mischievous hypocrite. 10. A disobedient and insolent child. 11. Impudent and stubborn. 12. Cruel.

WHOLE LENGTH FIGURE OF CONTENT.

H.

The attitude and features of this figure represents content personified; only the face is over delicate, and rather too flat.

THIRTEEN WHOLE LENGTHS OF BOYS.

I.

All these small figures too are speaking and characteristic:

1. Presents the attitude of a good lad, who, in his simplicity will do harm to no one. The gaiety of 2 is pleasing. 3. Has the air of a studious youth. 4. Is meditating on what he has just read. 5. Is a little sprightly wag. You discover in 6, the gentleness of a good mind: 7. A noble and generous character.

8. Bears the impress of genius. 9. Is absorbed in devout exercises. I cannot doubt, for a moment, of the docility of 10, nor of the candour of 11. 12. Presents the image of a poor wretch overjoyed on receiving seasonable relief. 13. Is administering that relief with a liberal heart and hand.

HEAD OF A YOUNG MAN.

K.

I subjoin the portrait of a young man, respecting whom I boldly pronounce every thing honourable and wise—every thing that concurs to render a man useful, solid, judicious, considerate, orderly—every thing that can inspire confidence—every thing approaching to superiority, without actually rising to superiority—decidedly meets in this face.

TWELVE OUTLINES OF HEADS.

L.

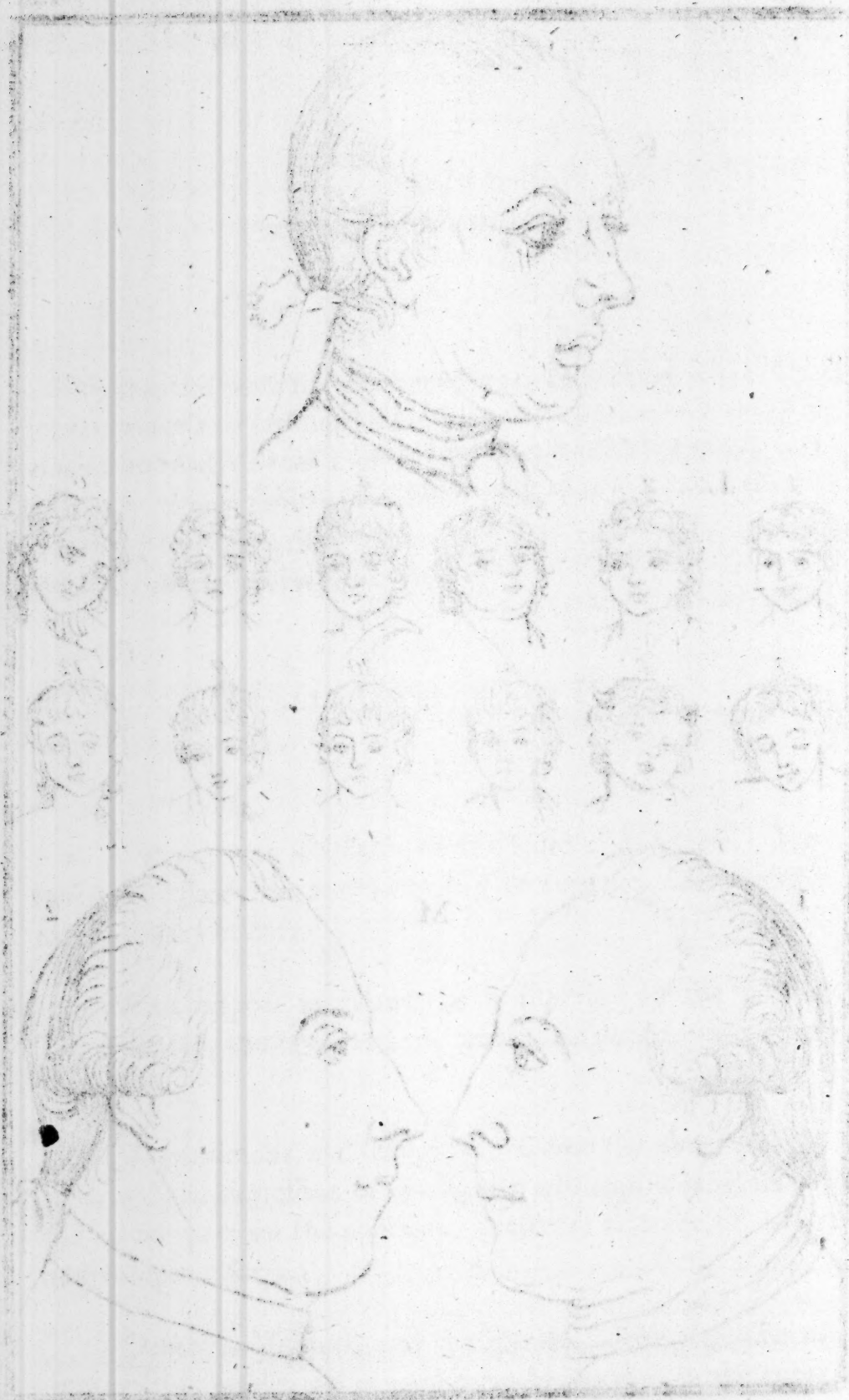
1. A young man estimable on the score of goodness. He is a sprightly fellow; he unites docility to capacity, but professes no extraordinary talents.

2. With respect to talents he is superior to the preceding. The forehead, the eyes, and the mouth, disclose a more reflecting character.

3. Magnanimous and haughty. Cover the under part of the face, and the expression of his dignity will appear in all its purity: the under part on the contrary, present a mixture of arrogance and voluptuousness.

4. Generous, discreet, and considerate. The character of circumspection resides rather in the eye-brows than in the eyes: it is apparent also in the form of the face.





5. Genius sparkles in the whole of this form : it is visible in the hair, and especially in the look. The nose is badly drawn, and void of character.

6. The form of the face and the eye-brows announce a serious thinker, somewhat disposed to melancholy. There is a tint of weakness in the eyes: the nose and mouth are strongly expressive of dignity and goodness.

7. Attentive and studious, rich in talent : he unites, to the love of order, quickness of apprehension and a retentive memory.

8. This face expresses rather a sudden burst of joy, than habitual gaiety : he is not endowed with superior faculties.

9. A character flexible and docile, gentle and good, innocent and peaceable.

10. Possesses a sound understanding : he is sincere, a rigid observer of truth, and brave.

11. Humble, modest, and respectful. His gentleness and docility almost supply the place of talents.

12. A character affable, affectionate, and ingenuous ; a soul all candour, a mind contented, flexible, and attentive—These are the distinctive marks of this physiognomy.

FOUR HEADS.

M.

1. and 2. The same face taken both ways in profile. The whole conveys the idea of a character good, gentle, and generous : and it is precisely this whole which produces the expression of these two last qualities, though it is to be found still more particularly in the form of the nose. I would allow to this head facility of

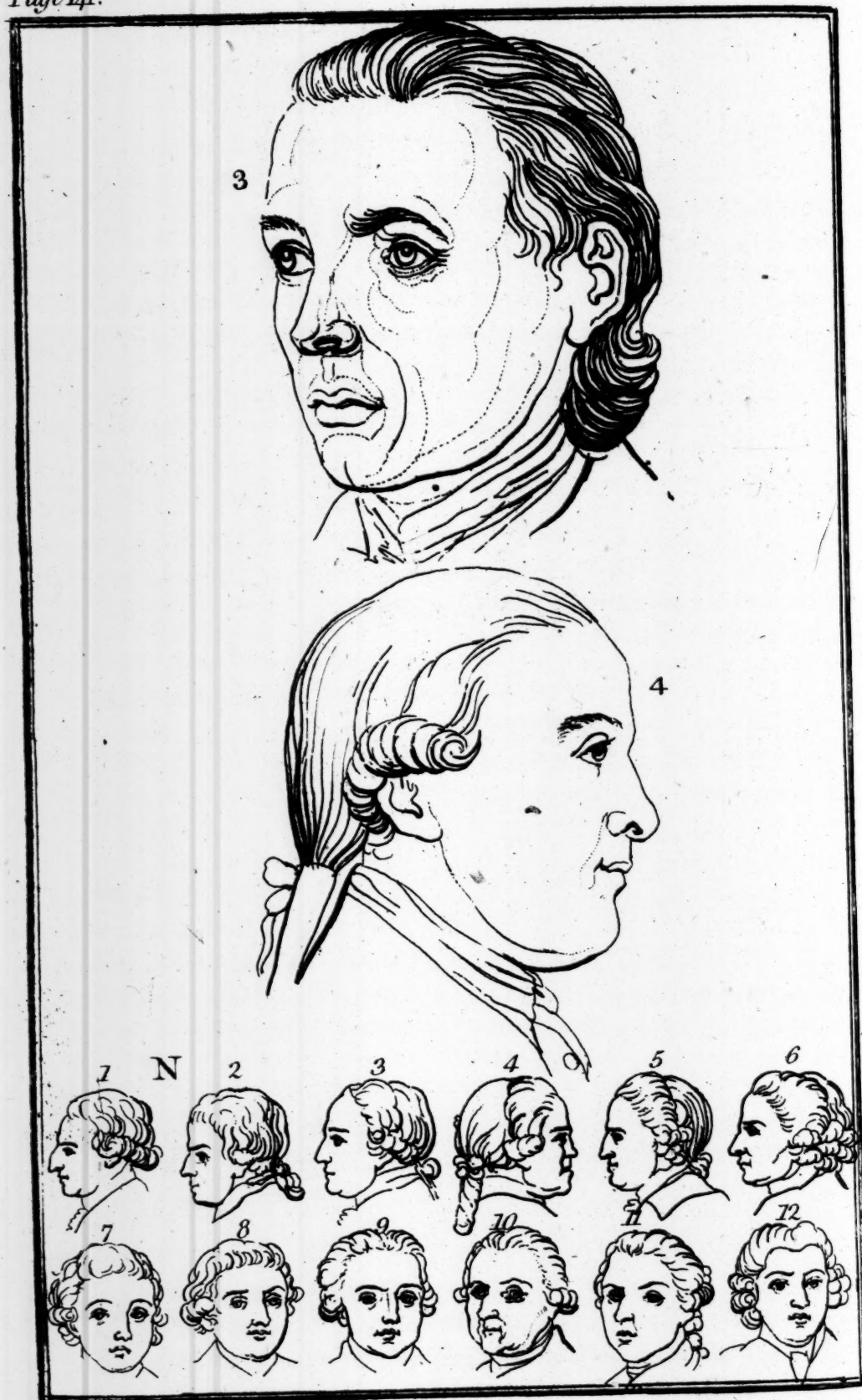
comprehension, but no depth; a mind capable of contemplating objects with discernment, which measures them, perhaps, with accuracy, and in all their extent, but without penetration sufficient to acquire a thorough knowledge of them. The eye of profile 2 is gentler and more sensible than that of 1, the nose of which has so much the more sagacity and ingenuity. The drawing of the nostril in both is incorrect. The mouth 2 is not destitute of dignity; 1 is, however, superior to it in this respect. The ear, the chin, the neck, and the whole contour of the occiput promise infinitely less than the nose and the mouth.

You must agree with me in thinking that 3, on the first glance, this face is one of those which may mislead the most experienced physiognomist. I know not the original; I have not the slightest notion of any thing relating to him, and his portrait makes me sensible of the truth of what I have said above—that it is frequently very difficult to form a judgment of youth. Here the whole produces no favourable impression, it has nothing to prepossess you. If the contour of the forehead had been accurately given, there is no education, no degree of culture, capable of producing, in this head, the germ of extraordinary faculties: The position and form of the eyes, the nose, and what is visible of the ear, confirm me in my opinion. If the ear is indeed placed at that height nothing more is necessary to a decided stupidity. The mouth and chin, in like manner, have nothing distinguished.—I would not swear, however, that this physiognomy may not conceal many estimable qualities, which compensate the disadvantages which I have just enumerated.

Headless and inconsiderate as it may appear, it does not exclude a certain portion of good-nature, nor even ingenuity; and closely examined the whole form, I believe, I discern in it sincerity, application, and the love of good order.

4. Seems deficient, it must be allowed, in respect to ingenuity, sagacity, and delicacy; but it possesses a fund of prudence, which in vain you would look for in No. 3—for there is a mighty difference between prudence and ingenuity.





TWELVE SMALL HEADS OF MEN.

N.

I asked of Mr. Chodowiecki six faces of young men, drawn in front and in profile. Here they are. It remains that we enquire, first, whether these fancy heads be the same in profile and in front; and then, what is the character of each. In general they represent rather maturity than youth.

1.

This head promises a man judicious, generous, and friendly; but I dare not expect from him either superior talents or extreme sensibility. 7 cannot be the same face; it is much younger: analogy of character has, however, been preserved.

2.

There is more harmony or identity between 2 and 8; only this last strikes still more by its expression of probity, dignity, and judgment. In 2, the upper lip has been omitted through the fault of the engraver.

3.

Modest, sensible, and attentive. All these are likewise to be found in 9, which I consider also as the more judicious of the two.

4.

Without having any thing great, or absolutely noble, this character possesses an extraordinary fund of reason, but more staid

and more decided than befits this time of life. Scarcely any one except a sick person or a miser, could have such a phyfionomy under forty years of age. 10, is fifty at least : he is confiderate and crafty ; he must have the prattle of an old woman, and a propensity to avarice.

5.

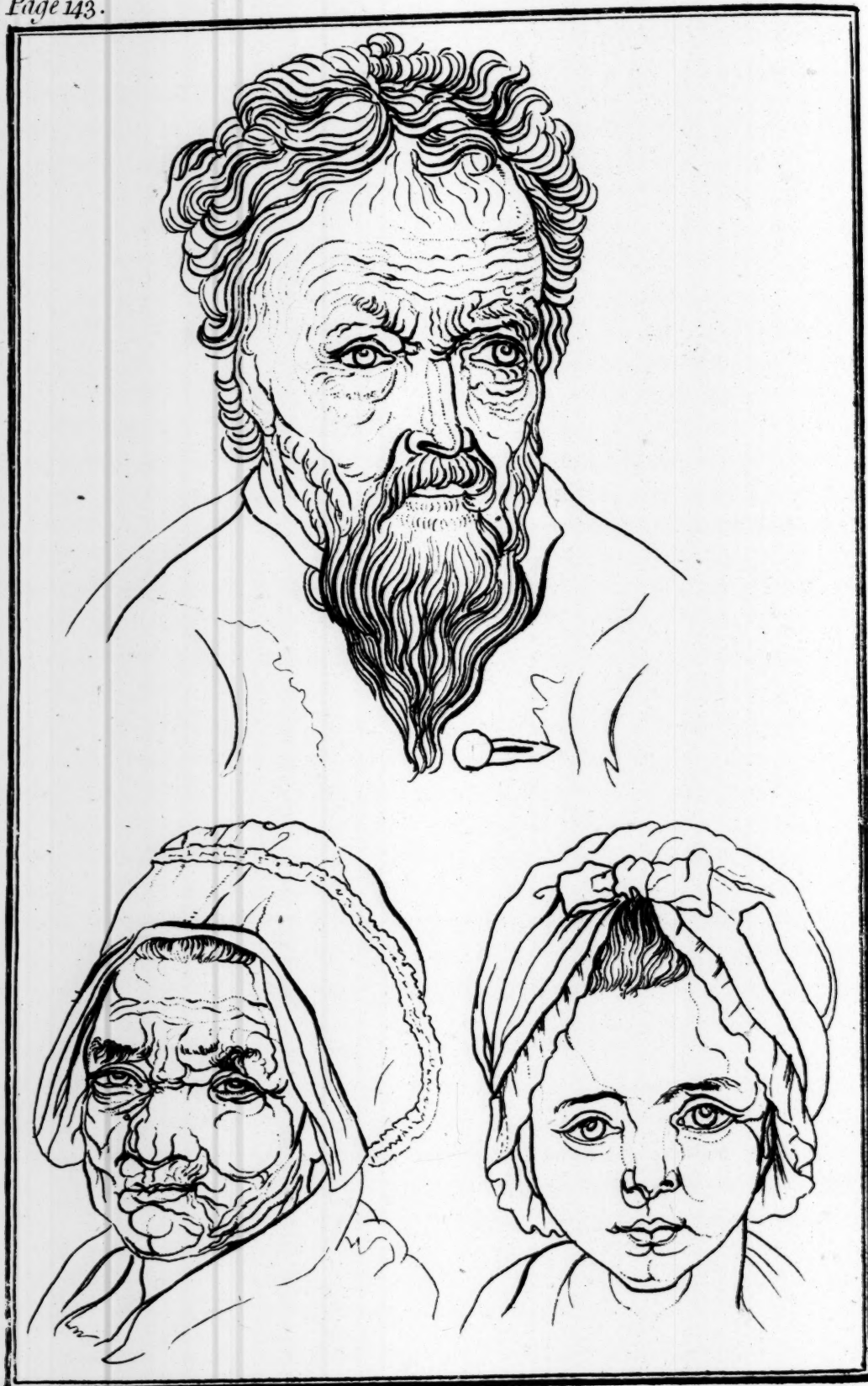
Neither is there any greatness here ; he may be able to conduct himself discreetly, but something, perhaps, might be said as to his solidity and integrity. 11. does not absolutely correspond to its profile. But for a small slant in the drawing, this face would be as sensible and as sage as its companion ; nay, even greater and more dignified. I should suppose 5 to be thirty years old, and 11, two and twenty at most.

6.

May be about forty. I consider him as the most judicious of the whole : he possesses coolness and reflection, industry and goodness of heart. This head has no manner of relation to 12 ; this last indicates, if you will, more natural goodness, but is sanguine in the extreme.

Before we proceed farther, let us settle an observation which I consider as of superior importance. There are three classes of children, three classes of men, under one of which every individual be arranged. Our body is either *stiff* and *tense*, or *relaxed* and *soft*, or else it possesses the just medium, and then it unites *ease* and *precision*. In the human species, extremes are only half men or half monsters. On the contrary, the more nature is upon its centre, the more precise and easy are its forms—they have exactness without harshness, ease without softness. The same distinction holds good in





3



2



1



morals. A rigid character oppresses others; a relaxed character is itself easily oppressed; easy and precise, it encroaches on no one, and possesses the elasticity necessary to resist encroachment. The assemblage of a great number of straight lines, or of such as approach to the straight line, necessarily supposes an obstinate temper, a disposition not easily managed. Contours completely rounded are the infallible indication of sensuality, of indolence, or of a constitution, in one word, in which every thing is given to the body, at the expence of the mind. Finally, where straight lines gently blend with curves, there will be neither tension nor laxness.

SIX HEADS.

Face 1. is obviously the profile of 2. Unless all physiognomical conjecture is fallacious, the original must be a man of ninety, malignant, crafty, inclined to falsehood and avarice, and who, probably, in his youth, was violently addicted to sensual pleasure. Profile 3 represents an old man of one hundred and four, of a robust constitution, laborious and honest, but, beyond all doubt, an obstinate character. An elevated forehead, sunk eyes, frequently also those which are large and well cut, a large nose, frontal sinuses raised and spacious, a chin firm and prominent, lips closed, a skin soft and puckered, but not over lax—all these traits united may be considered as the signs, if not as the ingredients, of long life. But the physiognomies which result from such an assemblage, imply, for the most part, a character artful, suspicious, covetous, and deceitful. Obstinacy and ambition are inseparable from it.

4. This head of an old man, past his hundredth year, may serve both as text and commentary to the characteristic picture which I have just traced. Every man destined to reach an advanced period of life, has a muscular forehead, furnished with a soft skin; the nose somewhat curved. Rarely will you see a man laden with years whose physiognomy is frank and open; you will hardly ever read in it the traits of prepossessing generosity.

5 and 6. With what truth are old age and youth here contrasted? In the head of the old woman every feature presents the expression of health which nothing can impair, of a principle of life, if I may so express myself, altogether inextinguishable—the most alluring freshness, the happiest mixture of the phlegmatic-sanguine temperament, are diffused over the face of the young person. You will also find in figure 5, all the signs of longevity which I lately indicated. However ungraceful, however displeasing the exterior of the old woman may be, she possesses estimable qualities: I give her credit for a character active and obliging, a mind inured to the exercise of patience—a humour abundantly sprightly, with all its driness—a spirit habitually attentive, in spite of a total want of cultivation.—The young girl is goodness, contentment, and innocence itself. With a tranquillity inseparable from a physiognomy so singularly happy, she will traverse, with equal composure, a meadow enamelled with flowers, and a road bestrewed with briars and thorns. The smallest vexation afflicts her, even to the shedding of tears, but she is comforted by the slightest consolation.

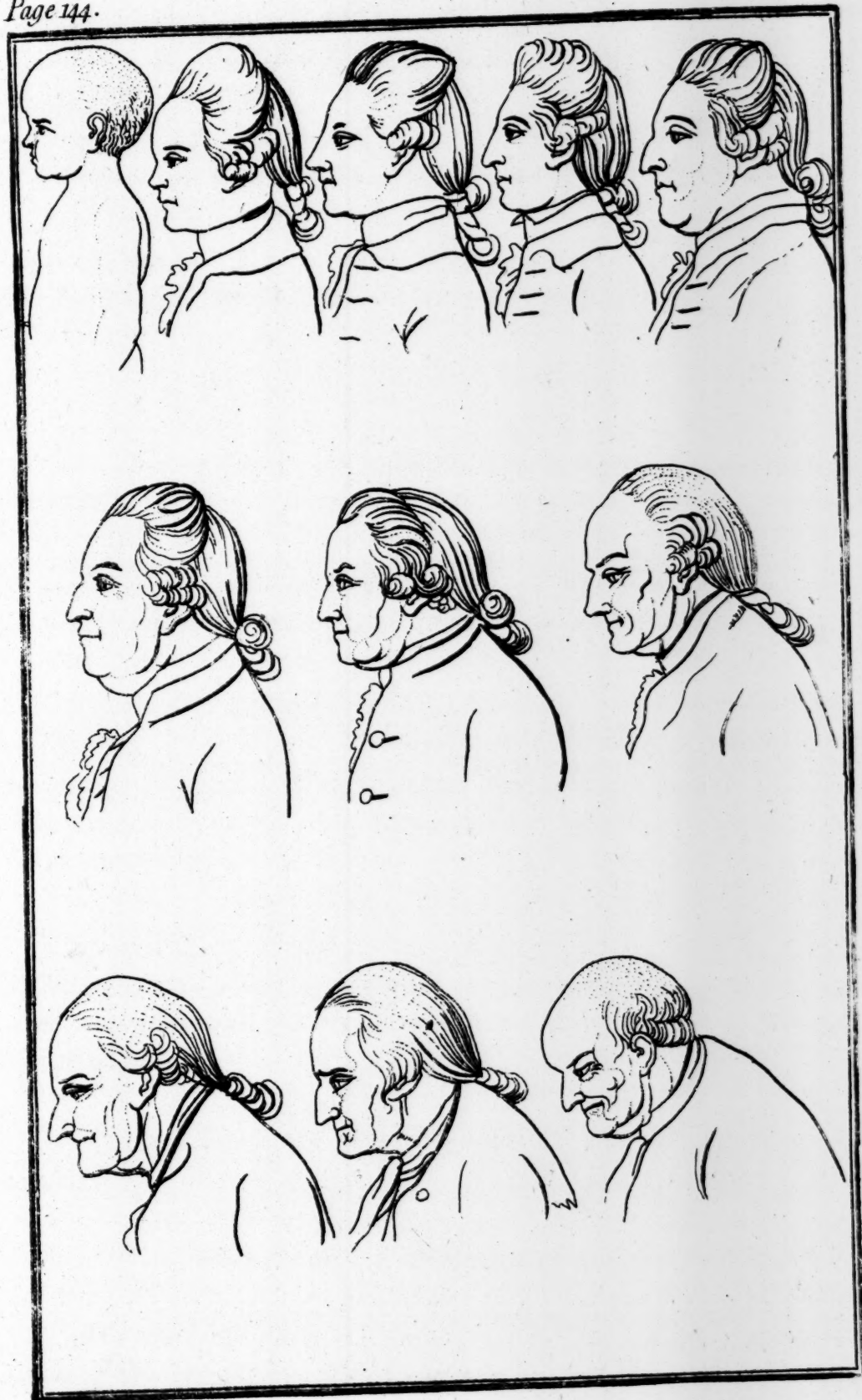
ELEVEN MALE HEADS.

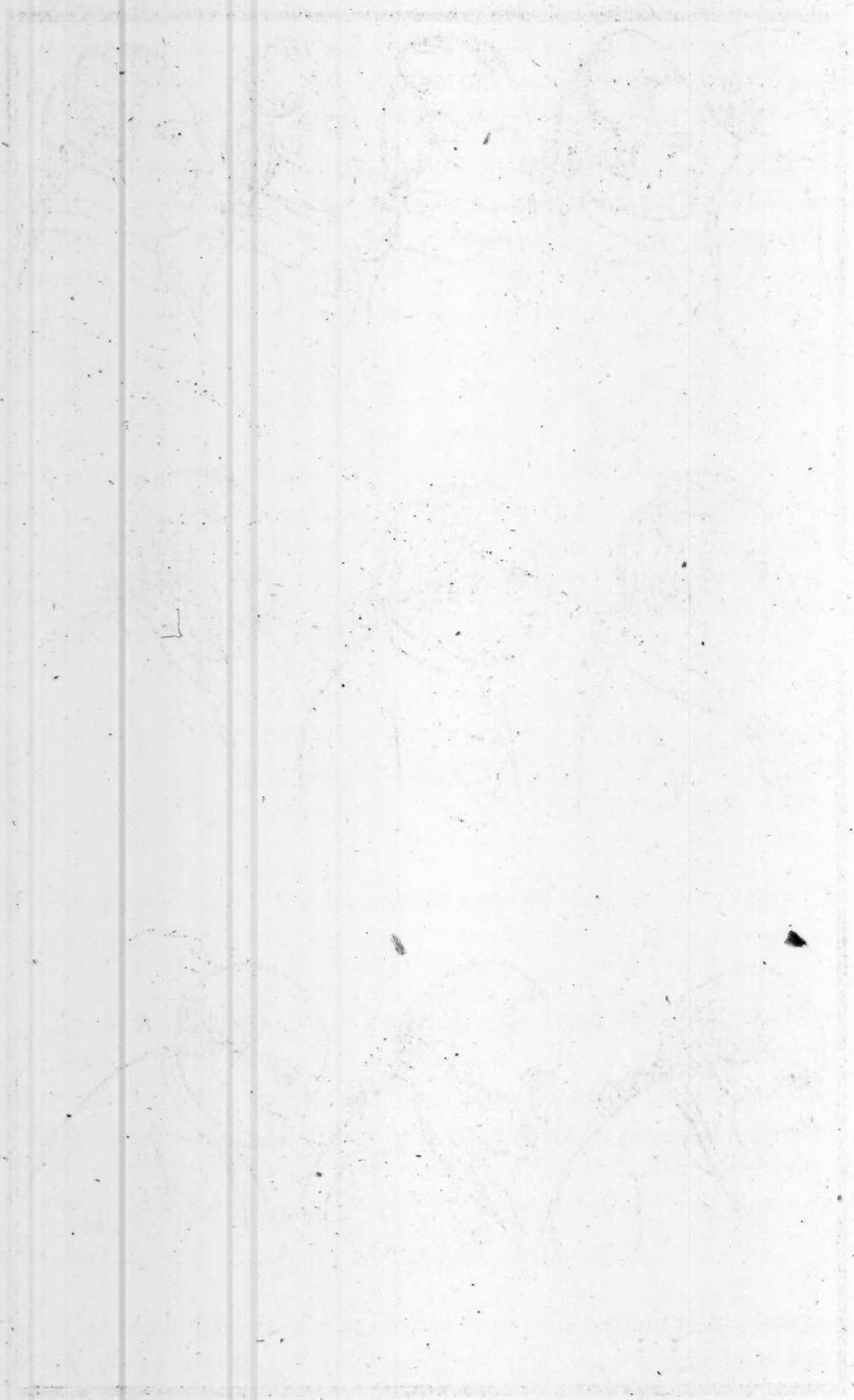
Let us run over a few examples more of the different ages of human life.

1. A child of a day old. observe this forehead advancing-a-top, and the excessive size of the skull, which is not yet closed. Some of the parts are too strongly marked: this is a mouth of three months old, and the eye is at least fix.

2. Represents the same, a lad in his tenth year; but the eye is too feeble, and the cavity of the nose extravagant.

3. The same still, at the age of twenty. The eye is too large, and the air of the face less determined than you would have expected from No. 1.





4. Here he is arrived at manhood. If, however, at the tenth year, the line of the forehead is so curved as in 2, it will have neither at thirty, nor at fourscore, the perpendicularity of 4. In other respects, this phyfionomy is of fingular propriety and dignity.

5. Here we behold him advanced to fifty. I fhall only object to the designer, that the nofe is much too aquiline, compared with the cavity of 2, and too mafly, compared to 4. Befides, the forehead of this laft will never have the curve of 5.

In purfuing this individual through thefe five ftages of life, we muft constantly do juftice to the goodnefs of his heart, to his talents, to his aptitude for bufinefs, to his upright and obliging character.

If 6, is intended to represent a man of fixty, he is too young by ten years. He is phlegmatic, wholly abforbed in felf.

Suppofing then that 6, is only fifty years, he will never affume at fixty the form of 7. Ten years are not fufficient to produce a change fo great. 7. announces, moreover, a man of worth, who enjoys life calmly, but who, in every refpect, is deftitute of force and energy.

The gradation of the remainder of the feries appears to me fufficiently well obferved: 8, is feventy, 9, is eighty, 10, is ninety, and 11 is a hundred years old; only the under part of this laft face is too plump.

In all thefe heads the frontal finufes are not fufficiently prominent.

6, May refemble 7. after a revolution of twenty years; but I am fully affured, that 7, will never pafs into the forms 10, and 11. His conftitution is too feeble, his fyftem not bony enough, to reach the utmoft periods of old age.

Nose 8 is the most sensible. No one of these physionomies promises a great man.

TEN FEMALE HEADS.

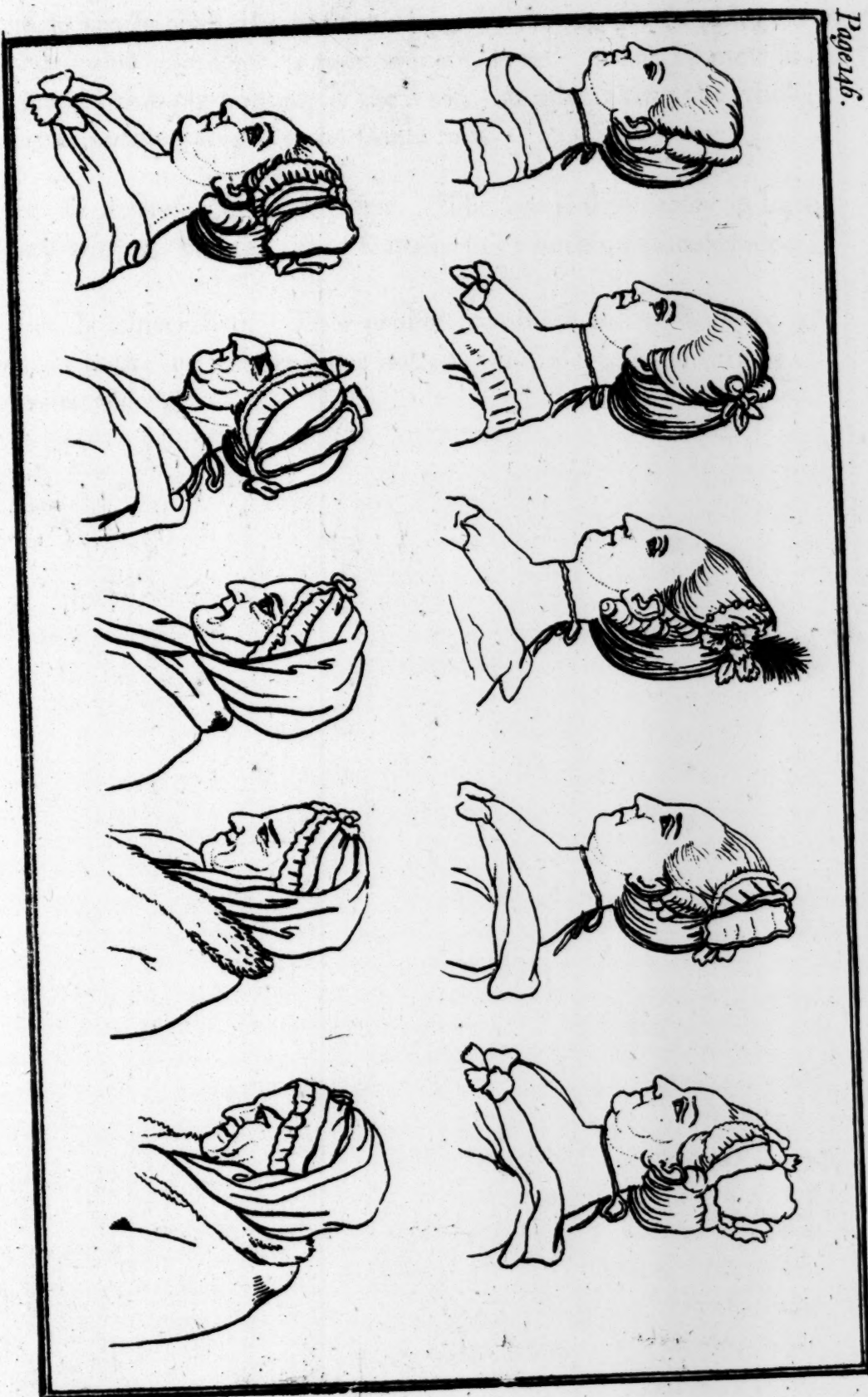
1. A child of five years, weak in mind. If at this age the forehead is thus prominently bent forward, you will hardly extract from it superior faculties—and never will the physionomy acquire the happy expression of 2, which is intended to represent the same young person in her fifteenth year. Without distinguishing herself by a decided superiority, this last discovers solid sense and an exquisite judgment.

3. Here she is at five and twenty, and if the forehead were a little more tense, the analogy with 2 would be complete. There is much goodness, candour, and dignity in this face.

But I cannot conceive how 4 can be profile 3, grown ten years older. Never did a chin which advanced at thirty-five, retreat at forty-five; never could nose 3 have the cavity of 4, and still less that of 5; never will forehead 3 become rounded like 5. Head 4 is less judicious than 3, and 5, less than 4.

6. It is impossible to reconcile this face to 5. The nose, the mouth, and the eye may be more staid by ten years, but they have no manner of resemblance. This forehead is even still more stupid than the other.

7. Does not absolutely belong to this class. She may be a woman of sixty-five, I admit; that is, ten years older than the preceding; but it is not the same person. Her character has nothing excellent; I cannot allow her great penetration; perhaps she even gives offence by a slight degree of levity: however, I am either much mistaken, or she is sensible, easy to live with, and a housewife who manages her domestic affairs with order and discretion.





8. I again remark a want of conformity between this and the preceding face. This is a woman of seventy-five; but the forehead is too smooth, the eye too open, for that age. A phlegmatic-sanguine character is predominant here. What is most judicious in this physionomy is the look, though, taking the whole, there is nothing stupid to be found in it.

9. Is a person of eighty-five. The eye is sufficiently in harmony with 7, but the other features have nothing in common.

10. Is ninety-five. This profile has most resemblance to 9, but, in both, the forehead has not the physiological indications of extreme old age.

LECTURE VIII:

CHAP. I.

OBSERVATIONS ON NEW-BORN INFANTS, ON THE DYING AND THE DEAD.

I.

I have had occasion to observe some infants immediately on their birth, and have found an astonishing resemblance between their profile and that of the father. A few days after, this resemblance almost entirely disappeared; the influence of the air and of food, and probably also the change of posture had so altered the design of the face, that you could have believed it a different individual. I have afterwards seen two of these children die, the one at six weeks, the other at four years of age—and, about twelve hours after their death, they completely recovered the very profile which had struck me so much at their birth; only the profile of the dead child was, as might be expected, more strongly

marked and more tense than that of the living. On the third day this resemblance began to disappear.

2.

I knew a man of fifty years, and another of seventy, both of whom, while alive, appeared to have no manner of resemblance to their children, and whose physiognomies belonged, if I may so express myself, to a class totally different. Two days after their death, the profile of the one became perfectly conformed to that of his eldest son, and the image of the other father might be distinctly traced in the third of his sons. This likeness was quite as distinctly marked as that of the children, who, immediately after their death, brought to my recollection the physiognomies which they had at their birth. In the case of which I am now speaking, it is to be understood, that the features were more strongly marked, more hard; and, notwithstanding this, the resemblance did not remain beyond the third day.

3.

As often as I have seen dead persons, so often have I made an observation which has never deceived me; that after a short interval of sixteen or twenty-four hours, sometimes even sooner, according to the malady which preceded death, the design of the physiognomy comes out more, and the features become infinitely more beautiful than they had been during life: they acquire more precision and proportion, you may perceive in them more harmony and homogeneity, they appear more noble and sublime.

Has not every one of us, I have often reflected in silence, a primitive physiognomy, the origin and essence of which must be divine? Must not this fundamental physiognomy have been disturbed, and, if I may be allowed the expression, submerged by the flux and reflux of events and passions? And may it not

gradually re-establish itself in the calm of death, as muddy water works itself clear when it is no longer stirred?

4.

I have likewise had frequent occasion to attend the dying; I have seen some of them whose faces had always appeared to me ignoble, expressing neither elevation of mind, nor greatness of character. A few hours, and, in some instances, a few moments, before death, their physiognomies became visibly ennobled. Colour, design, expression, all was changed. A celestial morning was beginning to dawn! another state of existence was at hand!—The most inattentive observer was constrained to submit to evidence; the hardest heart, to give way to feeling; the most sceptical spirit to embrace the faith.—Immortality seemed to burst through the clouds of morality; a ray of the divine image dissipated the horrors of dissolution.—I turned aside my head, and adored in silence. Yes, the glory of God is still made manifest in the weakest, in the most imperfect of men!

C H A P. II.

OF THE INFLUENCE OF THE IMAGINATION ON THE
FORMATION OF MAN, ON HIS PHYSIONOMY, AND ON
HIS CHARACTER.

I must restrict myself to some fugitive observations on a subject capable of furnishing matter to volumes. I have neither the necessary leisure nor the information that is requisite; nor a call sufficiently decided, to it give a thorough investigation: it is impossible for me, however, to pass it in total silence. The little I shall say is intended merely to engage others to meditate on a subject so important.

Our imagination operates upon our physionomy. It assimilates the face, in some measure, to the object of our love or hatred. This object retraces itself before our eyes, becomes vivified, and thenceforward belongs immediately to the sphere of our activity. The physionomy of a man very much in love, who did not think himself observed, will borrow, I am sure of it, some traits of the beloved object who employs all his thoughts, whom his imagination reproduces, whom his tenderness takes delight in embellishing, to whom he ascribes, perhaps, in absence, perfections which, present, he could not discover in her. This species of physionomical analogy certainly could not escape an experienced observer; just as it would be easy to trace in the ferocious air of a vindictive person, certain traits of the adversary whose downfall he is meditating. Our face is a mirror which reflects the objects for which we have a singular affection or aversion. An eye less acute than that of angels, would perceive, perhaps, on the face of the christian, in the fervour of devotion, a ray of the Divinity. A very lively representation frequently affects us more than the reality. We frequently attach ourselves more vehemently to the image, we identify ourselves more easily with it, than we could do with the object itself. Suppose a man who had got a near view of an angel—of a God—of the Messiah, during his pilgrimage on earth—who had, I will not say, contemplated him at leisure, in all the splendour of his majesty, but only enjoyed a rapid glimpse—such a man must be entirely destitute of imagination and sensibility, if an aspect so august did not imprint on his countenance some of the traits which must have struck him. His physionomy must infallibly have borne sensible marks of the Divinity who filled his soul, the DEUM PROPIOREM.

Our imagination acts not only on ourselves, it acts also on others.—The imagination of the mother has an influence on the child in her womb, and, for this reason, care is taken to amuse women during pregnancy, to entertain them with pleasant ideas, and even to procure for them a succession of agreeable objects. But, if I am not mistaken, it is not so much the sight of a beautiful form, or of a fine portrait, or any other similar means, that will

produce the desired effect—it is rather to be expected from the *interest* which these beautiful forms inspire at particular moments. That which operates immediately upon us, it is the affection of the soul, a species of *glance* which may be ascribed to it; and, in all this, the imagination, properly so called, acts only as a secondary cause: it is only the organ through which that decisive, and, in some measure, *repulsive* look passes. Here it is still *the spirit that quickeneth; the flesh*, and the image of the flesh, considered only as such, *profiteth nothing*. Unless looks of this kind are *animated* and *vivified*, they cannot animate and vivify in their turn. A single look of love, drawn, if I may use the expression, from the bottom of the soul, is certainly more efficacious than a long contemplation, than a reflected study of the most beautiful forms; but we are no more capable of artificially exciting in ourselves these *creative looks*, than we can acquire the power of changing or embellishing our form, by contemplating or studying it before a mirror. Whatever *creates*, whatever acts powerfully upon our interior, has its source from within, is a gift of heaven. Nothing can introduce it, or prepare the way for it; in vain will you attempt to dispose the intention, the will, or the faculties of the subject which must produce these effects. Neither beautiful forms nor monsters are the work of art, or of a particular study—they are the result of accidents, which suddenly strike the acting object at certain chosen moments; and these accidents depend on a providence which over-rules all things, on a God who orders and determines every thing beforehand, who directs and perfects all.

If, however, you persist in a disposition to extort from nature extraordinary effects, be less solicitous to affect the senses than act upon *internal feeling*. Learn to excite it, to awaken it, at the moment it is ready to burst forth, and when in order to declare itself, it only waits your call—learn to bring it forward at the proper instant—and be assured that it will seek, that it will find, of itself, the necessary aid. But this internal feeling must *exist* before it can be roused or brought forward. Begin then with making sure that you have inspired it, for we cannot make it spring up at

pleasure. Similar considerations ought not to escape those who pretend to effect things almost miraculous, by means of refined systems, or by methodical plans; all their precautions, all their psychological combinations, will be merely thrown away, and I shall always call to their recollection these words of the *Song of Songs*: "I charge you, O ye daughters of Jerusalem, by the
 "roes and by the hinds of the field, that ye stir not up, nor
 "awake my love, till he please. The voice of my beloved!" the creative genius, "behold he cometh leaping upon the mountains, skipping upon the hills."

According to my principles every conformation, fortunate or unfortunate, depends on certain unforeseen moments, and these moments have the rapidity and the vivacity of lightning. *Every creation, of whatever kind it be, is momentaneous.* The development, the nourishment, the changes, whether to better or worse, are the work of time, of education, and of art. *The creative power is not to be acquired by theories; a creation admits not of preparation.* You may indeed counterfeit *masks*—but living and acting beings, whose exterior and interior are in perfect harmony—*images of the Divinity*—can you flatter yourself with being able to form them? can you wind them up like a piece of mechanism? No, they must be *created and engendered*—and I will add, that this is *not of blood, nor of the will of the flesh, nor of the will of man, but of God only.*

The *imagination*, when it is animated by sentiment and passion, operates not only upon ourselves, and upon the objects which are before our eyes—it operates also in absence, and at a distance; perhaps even futurity is comprehended in the circle of its inexplicable activity; and, perhaps, we must reckon among its effects, what is commonly called *apparitions of the dead*. Admitting as true an infinite number of things, remarkably singular, of this kind, which really cannot be called in doubt; on associating with them analogous apparitions of absent persons, who have rendered themselves visible to their friends in places very distant; on separating from these facts every thing fabulous, which superstition has

blended with them; on assigning to them their real value, and on combining them with so many authentic anecdotes related of presentiments—we shall be able to establish an hypothesis worthy of occupying one of the first ranks in this class of philosophical probabilities. The hypothesis is this:

The imagination, excited by the desires of love, or heated by any very ardent passion, operates at very distant times and places.

A sick, a dying person, or any one who apprehends himself to be in imminent danger, sighs after his absent friend, after a brother, a parent, a wife. They are ignorant of his indisposition, of his danger; they were not thinking of him at that moment. The dying man, transported by the ardour of his imagination, forces his way through stone walls, darts through intervening space, and appears in his actual situation—or, in other terms, he gives signs of his presence, approaching to reality. Is such an apparition *corporeal*? No. The sick, the dying person is languishing in bed, and his friend is, perhaps, tossing, in perfect health, on a tempestuous ocean: real presence becomes, of course, a thing impossible. What is it then which produces this species of manifestation? What is the *cause* which acts, while the one is so far distant, upon the senses, upon the visual faculty of the other? It is the imagination—imagination vehemently excited by love and desire—concentrated, if I may so express myself, in the focus of passion: for this must be pre-supposed, were we even inclined to admit an intermediate co-operation, since there is nothing but the excess of passion which could justify the idea, the possibility of such a spiritual mediation. The *how* of the question is inexplicable, I allow it; but the facts are evident, and to deny them would be offering an insult to all historical truth. Let us now more particularly apply these remarks to our subject. May there not be situations of mind, in which the imagination would operate, in a manner analogous, and altogether as incomprehensible, on children not yet born? The incomprehensibility rather staggers us; I feel it, I know it—but do not the examples which I formerly quoted, and all those of the same kind which

might be produced, present the same difficulties? Where is the physical certainty, whose essence is not at the same time inconceivable? Is not even the existence of God, and that of his works at once positive and incomprehensible?

We frequently see children born perfectly constituted, to appearance, who afterwards, sometimes not till several years have elapsed, discover those effects of conformation with which the imagination, or the presentiment of the mother, had been effected, before, or at, or after the moment of conception. If women were able to keep an exact register of the most remarkable accidents which befel them during pregnancy, if they were able to combine the emotions which they have felt, give an account of the shocks which their minds may have undergone, while they were in that condition, they might, perhaps, foresee the physiological, philosophical, intellectual, moral, and physiognomical revolutions through which each of their children had to pass; they might, perhaps, be enabled to fix before-hand the principal epochs of the life of these children. When the imagination is powerfully agitated by desire, love, or hatred, a single instant is sufficient for it to create or to annihilate, to enlarge or to contract, to form giants or dwarfs, to determine beauty or ugliness: it impregnates, at that instant, the organic foetus with a germ of growth or diminution, of wisdom or folly, of proportion or disproportion, of health or sickness, of life or death; and this germ afterwards unfolds itself only at a certain time, in given circumstances. This faculty of the soul, in virtue of which it thus produces creations and metamorphoses, has not hitherto been sufficiently investigated; but it sometimes manifests itself, nevertheless, in the most decided manner. To consider it in its essence and its principles, may it not be analogous to, or, rather, identically the same with, that *miraculous faith* which may be excited and extended, maintained and strengthened, by means of external aid, where it already exists, but which cannot be communicated to, nor inculcated upon, minds entirely destitute of a principle of faith. What I have advanced is my own simple perception merely, conjectures purely hypothetical: I present them only as such. More completely

unfolded, they might serve to elucidate the most hidden mysteries of the physiognomical science—*sed manum de tabula.*

C H A P. III.

OBSERVATIONS ON THE MARKS WHICH CHILDREN BRING INTO THE WORLD UPON THEM — ON MONSTERS, GIANTS, AND DWARFS.

THERE are some children born with *marks* or *spots*, just as there are *monsters*, *giants*, and *dwarfs*. All these singularities really exist, and are inexplicable. A *monster* is a living and organised being, who has a conformation contrary to the order of nature, who is born with one or more members too much or too little, in whom one of the parts is misplaced, or else it is too great or too small in proportion to the whole. By *marks* I mean certain imperfections or spots which children sometimes bring into the world with them, and which are the consequence of a sudden and powerful impression made upon the mother, during her pregnancy.

The deformity of *monsters*, except, those, perhaps, which are born with six fingers, always extend less or more to their physiognomy, and their features are much less happy than those of children regularly organised. The *too much* the *too little*, and every *irregularity* in general, has an influence on the physiognomy and on the mind.

To explain in detail, with truth and exactness, the physiognomical character of the different species of monsters, their intellectual and moral faculties, would be contributing essentially to the advancement of our science. *Exceptions* and *extremes* may serve as a basis to general rules.

There are many who do not believe in *birth-marks*, and, if I mistake not, the following are some of the reasons given for their

incredulity. First, certain spots or blemishes are made to pass for *birth-marks* which really are not such: the truth is disguised by every kind of ridiculous and extravagant fiction, and this it is which disgusts the philosopher—or, rather, the half-philosopher. Secondly, the reality of *birth-marks* is called in question, because they cannot perceive the least connection between the effect and the cause; or, thirdly, because convincing examples are not always at hand. Finally, in most disputes, men sometimes affirm or deny from the spirit of contradiction, or from affectation.

For my own part, I think the facts are too numerous, and too clearly proved, to permit an impartial observer to doubt of the existence of such marks. I am perfectly disposed to put aside the false and absurd exaggerations which have frequently been attached to the subject; but how many children are every day to be seen, who bear upon their bodies the figures or traits of animals, the colour or form of a particular fruit, or some other extraneous mark? Sometimes it is the impression of a hand, on the same part which the pregnant woman had touched at the moment of surprise: sometimes it is an insuperable aversion to the same objects which disgusted the mother when pregnant; sometimes there are children who retain through life wounds or ulcers, in cases where the imagination of the mother has been struck with the aspect of a dead animal: in a word, marks of various kinds demonstrate that they have a real origin, and that they ought not to be ascribed to arbitrary causes. Of consequence, we are constrained to admit as true, a thing which is in itself incomprehensible; it is determined, of course, that the imagination of a woman with child, excited by a momentaneous passion, may operate on the fruit of her womb.

From a multitude of examples which might be quoted, I shall select two, on the authenticity of which I am assured I may depend.

A pregnant lady was playing at cards, and in taking up her hand she saw, that in order to strike a brilliant stroke, she wanted only the *ace of spades*. The last card she took up was, in effect, the one in question.—She was seized with an immoderate fit of joy, which, like a shock of electricity, communicated itself to her whole frame—and the child she bore exhibited, in the pupil of the eye, the form of an *ace of spades*: the organ of vision was in no other respect injured by this extraordinary conformation.

The following fact is still more astonishing, if it be as positively certain as a friend of mine assures me, in writing, that it is.

A woman of condition at Rinthal took a fancy while pregnant to attend the execution of a criminal, who had been condemned to be beheaded, and to have his right hand cut off. The stroke which severed the hand from the body, so terrified the pregnant lady, that she turned aside her head with an emotion of horror, and retired, without staying out the remainder of the execution. She was delivered of a daughter with only one hand, who was still in life when my friend communicated to me this anecdote: the other hand came away separately, immediately after the birth.

Having maintained that the affections of the mother produce a *physical* influence on her child, I will go so far as to affirm that they may have *moral* effects also. I have been told of a physician, who never could leave the chamber of a patient without stealing something. He presently lost all recollection of the thefts which he had committed, and his wife always took care, at night to search his pockets for keys, snuff-boxes, tweezer-cases, scissors, thimbles, spectacles, buckles, spoons, and other trinkets, in order to restore them to the proper owners. Another instance is related of a beggar-boy, who, about two years of age, was taken under the protection of a noble family. His education was carefully attended to, and the experiment succeeded wonderfully well—only he could not be taught to over-

come a propensity to stealing. It must therefore be supposed, I should think, that the mothers of these two extraordinary thieves had analogous propensities during their pregnancy. Persons of this description are rather to be pited than blamed. According to every appearance, their actions are altogether as involuntary, as mechanical, and, perhaps, as little criminal in the sight of God, as the motion of the fingers, or any other of those contortions into which we fall in our moments of absence, or of serious meditation, and of which we have neither consciousness nor recollection. The *end* of our actions alone must determine their *moral merit*, just as their *political merit* must be estimated from the *consequences* which affect society. With respect to our two thieves, I imagine that their unfortunate habit no more corrupted the sentiments of the *heart*, than the pupil of the eye, formed like an ace of spades, injured the *sight* of the child whom we mentioned a little ago. Probably too they had not the physiognomy of rogues: I am sure, at least, that no one could have perceived in them that eager, dark, and knavish look, which belongs to thieves by profession. Persons of a character so singular are not often to be met with: I have never seen any such: it is impossible for me, therefore, to form a judgment of their physiognomy from experience: but I can answer for it, beforehand, that there must be in the features some distinctive sign of this remarkable originality.

The hypothesis which I have been endeavouring to establish, may also, as I think, be applied, to giants and dwarfs; to such, at least, as are so accidentally. It is a concentrated look of the mother which forms both, at certain given moments. Whatever may be in this, it will not be easy to produce me an instance of any one giant, of any one dwarf, perfectly sound in heart and mind; that is, in the same degree with a thousand other individuals, who are regularly constituted. A new and convincing proof that nature is true in all her productions, and that she never deviates without cause from her rules of proportion. Great *mental weakness* is the usual portion of giants—*gross stupidity* that of dwarfs.

ADDITION N.

This plate represents a young girl, who was exhibited, some time ago, in several of the cities of Europe. Her body was sprinkled all over with little tufts of hair, like a hind's, and her back covered with a great many spongy excrescences, likewise furnished with hair of the same kind. It is alledged that, during pregnancy, the mother of this child had quarrelled with a neighbour on account of a stag. The copy under review was drawn from nature, and I can answer for its exactness. It is certain that the excrescences were very strongly marked, and though they had no analogy with the flesh of the stag, yet the father maintained that they had a greater or less resemblance to the animal when flayed; and, what may be considered as a stronger proof, the tufts resembled the hair of a stag or fallow deer, not only in colour, but in the manner of insertion, and in the arrangement or lying of the hair. The tufts which grew out of the forehead, the arms, and legs, were also of a species entirely different from the hair of the head. A phenomenon so strange is a striking instance of the force and effect of imagination in some women with child. I must farther observe, that the young person in question possessed prodigious bodily strength, and an accuracy in her sense of feeling altogether uncommon. Her stature and flesh, her form, her complexion and phyisionomy, her attitudes and gestures, all announced a premature and indefatigable *virago*.

ADDITION O.

I subjoin the profile of a girl of sixteen whose stature scarcely exceeded two feet. Her phyisionomy suggests absolutely no other idea but that of a *consolidated infancy*. The forehead bent for-





ward, indicates the physical imperfections of the first stage of human life, and the hollow inflexion of the root of the nose is the infallible sign of mental weakness, or want of vigour. This head, notwithstanding, presents a certain air of maturity, which seems to have *precipitated* itself, if I may use the expression, into the under part of the face, and which predominates from the under lip to the neck. The experienced physiognomist will easily distinguish, in the whole, what is childish from what is mature.

This dwarf, however, did not want sense, or rather, she could prattle, and had a retentive memory: the eye and the mouth are sufficient evidence of this; but her form and features are equally incompatible with the graces and the delicacy of sentiment.

C H A P. IV.

OF THE RECIPROCAL INFLUENCE OF PHYSIONOMIES.

WE all naturally assume the habits, gestures, and looks of persons with whom we live in close intimacy. We become, in some measure, assimilated to those for whom we have conceived a strong affection; and one of two things will ever take place: the beloved object will either transform us into his image, or we will have a transforming influence over him. Every thing without us, acts upon us, and is reciprocally acted upon by us; but nothing operates so efficaciously upon our individuality, as that which gives us pleasure; and nothing undoubtedly is more amiable, nor more calculated to inspire delight, than the human face. What renders it lovely to us is precisely its resemblance to our own. Could it possess an influence over us, could it attract us, were there not points of attraction which determine the conformity, or, at least, the homogeneity of its forms and features with ours? I shall not undertake to fathom the depths of this incomprehensible mystery; I pretended not to resolve the difficulties of the

how, but the *fact* is indubitable : *There are faces which attract each other, as there are others which mutually repel: the conformity of features between two individuals who have a mutual sympathy, and who live in habits of familiarity, keeps pace with the developement of their qualities, and establishes between them a reciprocal communication of their private and personal sensations.* Our face preserves, if I may venture to use the expression, the reflex of the beloved object. This relation sometimes depends only on a single point, drawn from the moral character, or from the physiognomy; it frequently is confined to a single feature; it frequently hinges on inexplicable singularities, which do not admit of any species of definition.

The conformity of the bony system supposes likewise that of the nerves and of the muscles. It is true at the same time, that difference of education may affect these last to such a degree, that an experienced eye will no longer be in a condition to trace the points of attraction; but place the two fundamental forms which have this resemblance close by each other—they will mutually attract; remove the fetters which constrained them, and nature will presently triumph; they will recognise each other as *bone of their bone and flesh of their flesh*, and their assimilation will rapidly advance. Nay, more; even faces which differ as to the fundamental form, may mutually love, communicate, attract, assimilate; and, if they are of a tender, feeling, susceptible character, this conformity will, in time, establish between them a relation of physiognomy, which will be the more striking from the original difference.

-It would be highly interesting accurately to determine the character of physiognomies which easily assimilate. There is no occasion for my observing, that there are physiognomies which universally attract, others which repel every one, and some which are entirely indifferent; that there are some which attract or repel us by turns, and those which, in attracting some, repel others. Physiognomies universally *repelling*, only serve to degrade, more and more, the ignoble faces over which they exercise their empire. *Indifferent*, they have no influence at all. And finally, if *attractive*, they give

and receive, either exclusively, or by turns, or reciprocally all at once. In the first case they produce only very slight changes; in the second, the effects are more sensible; in the third, they excite complete revolutions: they suppose those souls, spoken of by Mr. Heemsterhuys, 'which fortunately or unfortunately unite 'the finest and most exquisite tact, to that excessive internal, elasticity which makes them love and desire with a degree of 'phrenzy, and feel with a sensibility bordering on insanity; in 'other words, souls which are either modified or placed in such a 'manner, that their attractive force finds the least possible obstacle 'in its tendency toward their object.' It would be of importance to study this reciprocal influence of physiognomies, this communication of souls. The assimilation has always appeared to me the most striking, in the case when, without any foreign intervention, chance united a genius purely communicative and a genius purely formed to receive, who attached themselves to each other from inclination, or from necessity. Had the first exhausted all its stock, and the second received all that it wanted—the assimilation of their physiognomies likewise ceased; it had attained, if I may so express myself, its *degree of satiety*.

Let me address one word more to thee, young man of dangerous easiness of temper and sensibility! Be circumspect in thy intimacies, and throw not thyself blindly into the arms of a friend whom thou hast not sufficiently proved. A false appearance of sympathy and conformity may easily seduce thee: abandon not thyself to its influence. There exists, undoubtedly, some one whose soul is in unison with thine. Have patience; sooner or later he will present himself, and when thou hast found him, he will support thee, he will raise thee up; he will supply thee with what thou needest, and relieve thee of what is burdensome. The fire of his looks will animate thine, his melodious voice will soften the roughness of thine, his reflecting prudence will temper thy impetuous vivacity. The tenderness which he feels towards thee will be imprinted on the features of thy face, and all who know him, will recognise him in thee. Thou wilt be what he is, and thou wilt remain not the less what thou art. The sentiment of

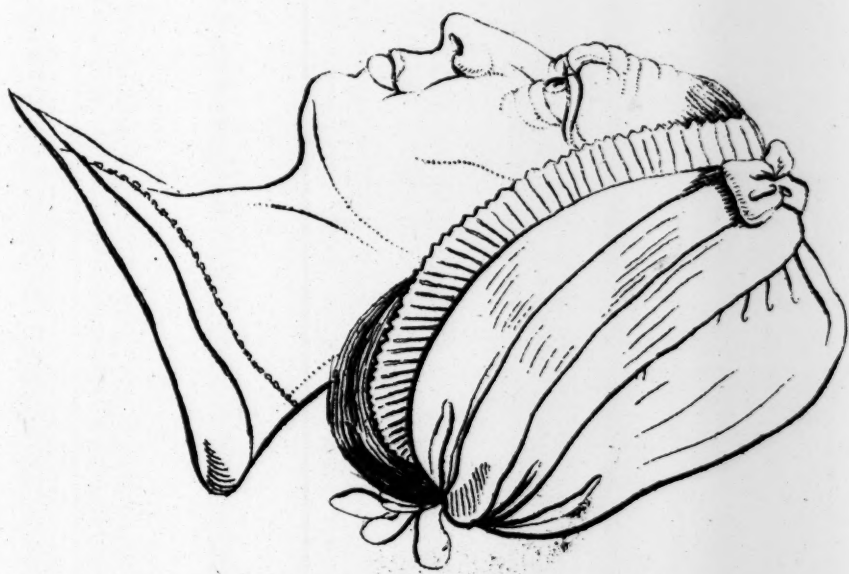
friendship will enable thee to discover in him qualities which an indifferent eye will scarcely perceive. It is this faculty of seeing and of feeling what is divine in him, which assimilates thy physiognomy to his.

Doctrine like this might become extremely useful. I am not in a condition at present to unfold it more at large; but, before I conclude, I shall rest it on two passages of Scripture, the application of which becomes a glorious support to my thesis. *We all with open face, beholding, as in a glass, the glory of the Lord, are changed into the same image from glory to glory—2 Cor. iii. 18. We shall be like him, for we shall see him as he is—1 John iii. 2.*

ADDITION P.

1. The portrait of a hypochondriac, whom a long series of vexations and anxieties had altered to such a degree, that his acquaintance could hardly know him. His eyes sunk, and became haggard, the wings of the nose were drawn upward, the extremity of the lips fell, the cheeks grew hollow. Two perpendicular lines placed between the eye brows, immediately above the nose, increased in size, and produced several wrinkles which furrowed the forehead across. In a word, all the features became strong and coarse, and remained a considerable time in this state of constraint.

2. A situation so painful excited the most alarming apprehensions in a wife who loved him, and was tenderly beloved. Accustomed to sit opposite to him at table, she had an eye of compassion constantly fixed upon him. She carefully studied, and devoured, if I may use the expression, with an eager interest, every trait, every variation, every shade which seemed to presage the diminution or increase of the malady. Her attentive observations had enabled her to discern every emotion which disturbed the mind of her husband. Not a single ray of hope, not a single fleeting cloud could escape her vigilant tenderness. What





was the consequence at length? The affecting spectacle, continually before her eyes, changed her phyfionomy, and it ended in a complete affimilation of the wife to the husband. She fell into the fame indisposition, but, by judicious treatment, was soon restored. The husband, too, gradually recovered: the wife was transported with joy, her phyfionomy brightened, the traits of melancholy difappeared, except a few flight traces. This happy couple lived afterward in perfect health, and, within the year, the lady was delivered of a fon, who had a ftriking refemblance to his parents.

LECTURE IX:

CHAP. I.

OF THE STATURE AND PROPORTIONS OF THE BODY.

IT would be easy to compose a physiognomy of statures and proportions, as well as a pathognomy of attitudes and postures corresponding to them. Without being able to embrace this subject in all its extent, I shall confine myself to the most essential remarks, both because I am writing lectures only, and because a great many other subjects still remain to be handled.

Albert Durer is unquestionably the author who has given us the best theory of proportions, and, of all painters, the one who most carefully observed them in his drawings. With regard to attitudes and postures, no one is superior to Chodowiecki, as well for richness of imagination, as for truth and variety of expression. On examining the works of these two artists, on adding

to these the study of Raphael, and consulting daily experience, my readers will, without difficulty, adopt, as so many axioms, the following propositions :

1. The proportion of the body, and the relation of the parts to each other, determine the moral and intellectual character of every individual.
2. There is a complete harmony between the stature of the man and his character. In order to be convinced of this with the greater certainty, begin with studying extremes, giants and dwarfs, bodies excessively fleshy, or too lean.
3. The same harmony subsists between the form of the face and that of the body ; both the one and the other of these forms is in accord with the features of the physionomy, and all these results are derived from one and the same cause.
4. A body adorned with every possible beauty of proportion, would be a phenomenon altogether as extraordinary as a man supremely wise, or of spotless virtue.
5. Virtue and wisdom may reside in all statures which do not deviate from the ordinary course of nature.
6. But the more perfect the stature and form are, wisdom and virtue will more decidedly exercise there a superior, commanding, and positive empire : on the contrary, the more that the body falls short of perfection, the moral and intellectual faculties are proportionally inferior, subordinate, and negative.
7. Among statures and proportions, as among physionomies, some are universally attractive, and others are universally repelling, or, at least, displeasing.

CHAP. II.

OF ATTITUDE, GAIT, AND POSTURE.

What we have said of *statues* and *proportions* refers equally to *attitude*, to *gait*, and *posture*. Observe a man who thinks himself alone, and is wholly absorbed in himself. Whether he is standing or walking, whether he is sitting or lying along, all his attitudes and all his motions will be significant; they will all be in harmony with the proportions and stature of his body. I will even venture to add, that a skilful physiognomist will deduce from the features of the face the proportions and stature which must correspond to them? these will assist him, in their turn, to indicate the attitude and gait; he will infer, and form a judgment of, these different relations, the one from the other. I will go still further, and maintain, that the faithful representation of a score of our attitudes, chosen with discernment, and at moments when we believed ourselves not observed by any one, might lead us to the knowledge of ourselves, and become a source of useful instruction: nothing more, perhaps, would be necessary to convey a complete idea of the character of every individual.

CHAP. III.

OF GESTURES.

In following up my principle, I apply it to *gesture* likewise. Man resembles himself in every thing. He is, if you will, the most contradictory being in the world, but he is not the less always *himself*, always *the same*. Nay, his very contradictions have their homogeneity, their individuality, their propriety. Every thing in us is physiognomical, characteristical; every thing, without exception, is conformable, and correspond to an internal

and invisible cause. Whether we touch, whatever passes through our hands, whatever enters into the sphere of our activity, allies itself to us, and favours of us. Our image reproduces, preserves, and multiplies itself in all that pertains to us, and in all that we do. There is nothing more significant, especially, than the gestures which accompany the attitude and the gait. Natural or affected, hurried or slow, impassioned or cool, uniform or varied, grave or airy, free or constrained, easy or stiff, noble or mean, haughty or humble, bold or timid, becoming or ridiculous, agreeable, graceful, imposing, threatening—the gesture is varied in a thousand ways. Learn to distinguish and to catch all these shades and you will have advanced a step farther in the physiognomical career, and have acquired a new mean to facilitate the study of man. The astonishing harmony which subsists between the gait, the voice, and the gesture, never belies itself.

‘The Greeks,’ says *Winckelmann*, ‘were studious of observing great modesty in their deportment, and in their actions. They even thought that a hurried gait must shock every idea of decency, and announce a kind of rusticity of manners. With a gait of this sort *Demosthenes* reproaches *Nicobulus*: to talk insolently, and to walk fast, are, according to him, one and the same thing. In conformity to this way of thinking, the ancients considered a slow and deliberate pace as the characteristic sign of a generous soul.’ *Salust* speaking of *Cataline*, expresses himself thus: *Colus ejus exsanguis, sædi oculi, citus modo modo tardus incessus.* And must we not suppose that this inequality in the gait will, of necessity, communicate itself to the gesture, and quicken or retard it?

Our gait and deportment are natural only in part, and we generally blend with them something borrowed or imitated. But even these imitations, and the habits which they make us contract, are still the result of nature, and enter into the primitive character. I can never expect, for instance a gentle and calm temper from a man who is always bustling about violently; nor apprehend either indecent transport or excess from one whose

deportment is uniformly grave and steady. I likewise doubt whether a brisk pace can be consistent with a sluggish and indolent disposition; and he who carelessly crawls along step by step, scarcely announces that spirit of activity which steadily pursues its object through the midst of difficulty and danger. Look at a Preacher, an Orator, whose very language you do not understand. His exterior and gestures will enable you to guess what is the principal subject of his discourse, will indicate to you the most energetic and affecting passages, will display to your imagination the objects which he is tracing, and will even help you to form a judgment of the order and clearness with which his ideas are unfolded. O did man but know how many languages he speaks at once, in how many forms he exhibits himself at the same instant, by what variety of expression he makes himself known to his fellow-creatures—with what dignity, with what wisdom, would his words and actions be clothed! How careful would he be to purify his sentiments and intentions! How different would he be from what he is! *Qualis animo est, talis incessu*; and risk nothing when I add, *talis gestu*.

ADDITIONS TO CHAPTERS I. II. III. Q.

1. However singular this figure may be, it has nothing disproportionate. Perhaps, however, the eye is too sprightly; but this excepted, there is much harmony in the whole. You have here a low woman, very simple, and very contracted. This is an isolated being, whose blunted attention is totally undirected, and who finds herself, if I may use the expression, detached from all the rest of the creation. Remark well, I beseech you, the word *isolated*. If I am asked what I understand by an *idiot*, I answer, that it is an *isolated* person, who acts without having an object; a man whose conduct wants both principle and connexion, who proposes to himself nothing like an end, in what he does. It is *stupidity* to act without having an object, it is *folly* to pursue one unworthy of us. The more that the intention of an action is decidedly marked, the more our efforts, our deportment, and



our gestures, will correspond to it, and the more will we merit the approbation and esteem of those who observe us.

2. The same nullity, the same vacancy, the same blunted curiosity, characterize this figure also. This man is attached to no object whatever: and, from an effect of his natural stupidity, he is not capable of forming an attachment. The body favours of the condition of the mind, and expresses it. Hence that wide and parched mouth, hence that whole insipid attitude, these hanging arms, and that left hand turned outward, without any apparent motive. Every thing here is in unison, and every part, taken separately, confirms the sad idea which we had formed of the whole.

3. The gait of a wise man is assuredly different from that of an idiot, and an idiot sits very differently from a man of sense. The attitude of the last announces either meditation, or recollection, or repose. The changeling rests on his chair, without knowing why: he seems fixed on an object, and yet his look is directed to no one thing: his posture is *isolated* like himself. This observation furnishes me with another, which I consider as of essential importance in the Art of Painting. Most portraits offend from a certain expression of stupidity, and from ridiculous attitudes. They have an *isolated* air, because each personage is a being apart, to whom the Artist has given neither object nor action. This fault may be remedied by the *situation*: this ought to be simple and clearly developed; it should be directed to a determinate end, and this in perfect relation to every thing else—it is this which constitutes the merit of a portrait.

4. This attitude indicates a ridiculous affectation of superiority, exercising its empire over a humble and timid character. Be assured of it, *presumption* of every kind supposes *folly* at bottom, and lay your account with meeting both the one and the other, in every disproportioned and gross physiognomy, which affects an air of solemnity and authority. Nature has formed, I might venture to say, certain heads of idiots only by halves; one

half of the face has been made at the expence of the other ; and the only question is, Whether of the two predominates ? It is the under part which gains the ascendant ? the mass of intellectual faculties diminishes in proportion, every thing is turned into flesh, and the man becomes totally insupportable. The mind, however, preserves still a kind of reminiscence of its first energy, and this recollection fills the man with presumption, without rendering him either wiser or better. A person of this description assumes a tone of empire or authority over a being weak, and delicately organized. He thinks only of humbling the other, and is totally insensible of his sufferings. The pretensions and insolence of such a person always keep pace with the increasing humiliation of the other.

TWO ATTITUDES. R.

Which of these two attitudes would you prefer ? Which of them do you think the most becoming, the most noble, the most adapted to a manly and determined character, the most proper to interest you, and inspire confidence ? the answer to this question is obvious, and there is no room for hesitation. If I ask farther, which of these figures announces a hare-brained coxcomb, a *petit-maitre*—a man whose conversation is equally insipid, tiresome, and teasing—a mind capable of feeling either the great and beautiful, or the simple and natural—a being who, in the commerce of the world, at court, and in private, on the theatre, and before his looking glass, will never be any thing but a consummate fool—who will pass his whole life in an eternal childhood, not esteeming any one, and himself esteemed of no one ? The question, in truth, may still be easily answered, and there will be only one opinion of the matter ; we shall be disposed to smile at this striking contrast, and must admire the astonishing harmony which distinguishes each individual.





THREE FIGURES. S.

Never will a modest and sensible man, on any occasion whatever assume an attitude such as these; and if, by chance, his attention, strongly excited, should induce him to turn his face upward, like 2. he will not, however, cross his arms thus behind his back: this attitude necessarily supposes affectation and ostentation, especially with such a physiognomy, which has, indeed, nothing disagreeable, but which is not that of a thinker, nor even that of a man capable of reflecting; for this capacity alone is a quality very rarely to be met with. The last figure belongs likewise to that class of persons who strive to acquire consequence by dint of pretension. You may say of 1, 2, and 3, in general, that they give themselves *airs*—or, in other words, that they are conceited coxcombs. The more that such gentlemen assume, the more we feel ourselves tempted to call in question the little real merit they may have.

TWO FEMALE FIGURES. T.

1. There is much calmness and modesty in this attitude; it is perfectly adapted to this species of physiognomy, which, without having any thing very distinguished, is, however, neither ignoble nor vulgar. A clear and sound understanding—all the degree of intelligence which is compatible with mediocrity of talents—the domestic virtues, the love of peace, of labour, of order, and cleanliness—a habit of attention, a large fund of docility and candour—coolness, but not the coolness of indolence—a mobility remote from every species of vivacity—a contented mind, and formed to give contentment to such as do not leave her far behind from an extraordinary elevation of character—these are the particulars which the simple silhouette, the air and deportment alone of this young person would indicate.

M 4

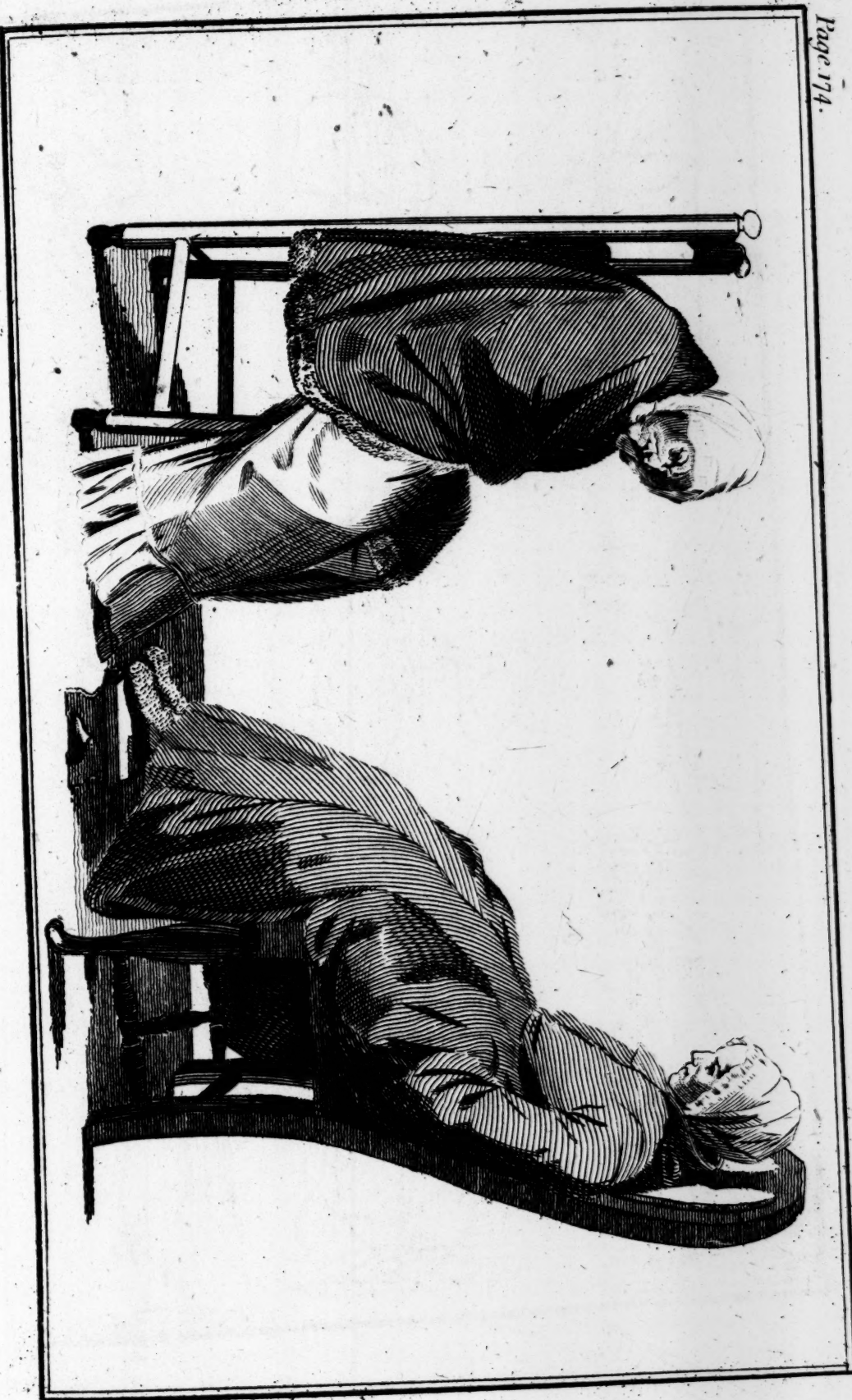
2. This figure favours, more or less, of the constraint she was in while the artist traced her portrait. In other respects the attitude is more animated and more expressive, than the preceeding, as the phyfionomy likewise announces more talents, more wit, vivacity, and activity, but, at the same time, more vanity and conceit. The eyes, the eyebrows, and her nose, have something sufficiently harsh; I find in them a character rather decisive, more voluptuous than tender, inclined to levity, and which will aim in conquering hearts rather than gaining them. All these conjectures prevent me not from ascribing to this young girl a kind and beneficent heart, a frank and sincere disposition, a sprightly humour, and considerable talents: she seems formed for relishing happiness and for diffusing it around her,

TWO WOMEN. V.

Two women with all the weakneses of their sex. The first has the air of listening, or rather, of being lost in some reverie; the second is carelessly seated, to rest herself at ease. Both attitudes are full of truth and homogeneity. These two persons seem to be recovering from indisposition, and reflecting on their state; the younger with satisfaction, the other as if she were calculating the amount of the physician's fees. This last is not just what you would call a respectable matron, but I can easily believe her to be an excellent mother and a good housewife. The young one appears to be the best creature in the world, good from instinct, incapable of hurting any person whatever: she is of an organization extremely delicate, and her faculties limit her to the ordinary things of life,

ATTITUDES AFTER CHODOWIECKI. U.

1. The attitude and gait of a man absorbed in himself, of no great depth naturally, but, at the moment, entirely lost in the object which engages him.







2. More abstracted, more concentrated, more pensive, than the preceding. The hand is trying, if not to relieve the efforts of the mind, at least to remove every thing that might disturb its activity and its meditation.

3. The nose is not homogeneous with the rest, and whatever is foreign to the physiognomy, renders it weak. Add to this, that air of uncertainty in the whole, and that want of harmony between the hand, which seems to indicate something, and the face, which, in its immobility, says nothing at all—these assuredly are not the signs of wisdom. This figure can, at most, convey the idea of a man calmly conversing with himself.

4. Total want of energy, obstinacy without firmness; half an idiot, not to say more.

5. This is one completely. Reduced to his nothingness, he is, nevertheless applauding himself with a satisfaction more than childish; he is laughing like a fool, without knowing wherefore; he will remain for ever incapable of forming or of pursuing one reasonable idea.

6. The profile alone sufficiently announces a changeling, destitute of sense and energy. The attitude, the gait, the action of the hands and fingers, completely characterise him.

7. This physiognomy denotes a weak person, put out of countenance, or affecting to be so.

8. The posture of a good-humoured man, indolent, yet curious; hugging himself, if I may use the expression, in his avarice.

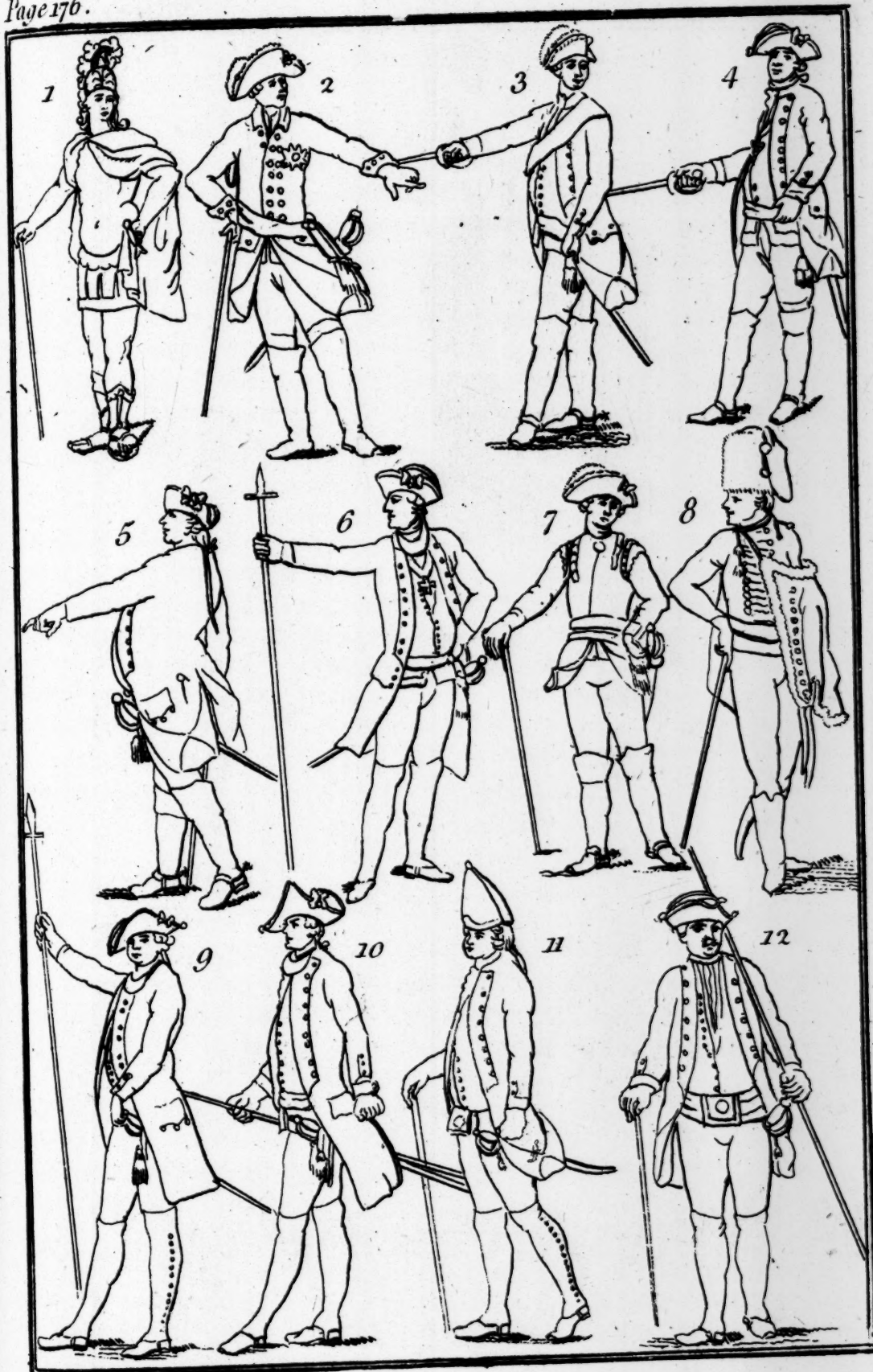
9. The gait of a man deeply engaged in some affair which personally interests him: the face hardly admits of a deportment so grave.

TWELVE SOLDIERS. W.

Twelve most expressive attitudes, taken from the Prussian soldiery. Let the reader exercise himself in assigning to each of these figures its proper character. They are easily distinguishable, and, from the ideal majesty of the general of the army, impressed with what he is, or rather, with what he represents, and what he wishes to appear—from the commander in chief, I say, down to the corporal, you will find in all of them the authority which command bestows, the imposing exterior which belongs to superiors, the dignity, elevation, courage, stateliness, and dexterity which each has occasion for, in the station he fills. The examination of this print suggests, if I am not mistaken, a reflection abundantly natural. The military system, carried especially to the degree of perfection which modern times present, is the most complicated and refined mechanism which man ever invented for the management of his fellow-creatures. However striking, however painful this idea may be, it leads to another, which the philosophic observer must admit—it is, that this same system is likewise the master-piece of human invention, an incomparable model of order and combination, of activity and passibility.

FIVE ATTITUDES OF THE SAME PERSON. X.

The 1st of these figures retraces, with much truth, the character of *affliction*. *Desire* too is perfectly well expressed in the 2d, but some fault might be found with the position of the right hand. The *sorrow* of the 3d appears to be *founded on reason*. The 4th is a faithful image of that forlornness, that self-oblivion, which the more violent emotions produce. The fifth is almost entirely *theatrical*: it suggests the idea of an actress who thinks too much of the spectators; it deviates from nature, it retains nothing of that species of *ease* which ought to be preserved even under the most vehement affections.











DIFFERENT ATTITUDES. Y.

With respect to attitude, nothing, perhaps, was ever designed with more truth than this suit of Berlin ecclesiastics. What simplicity in the manner, and what characteristic energy in the expression! How well observed are all the particulars of relation and conformity! Benevolent activity, genuine eloquence, application and ability, a humility that gives inquietude, rational piety—these are the general qualifications, each of which in particular I leave you to refer to its proper subject, and which it certainly is not difficult to accomplish. One of the eight announces self-sufficiency and presumption—another must be in the habit of studying his sermons as he walks. You see this, and are struck with it as I am, and we feel together that *in man every thing reveals man*.

THE DYING FATHER. Z.

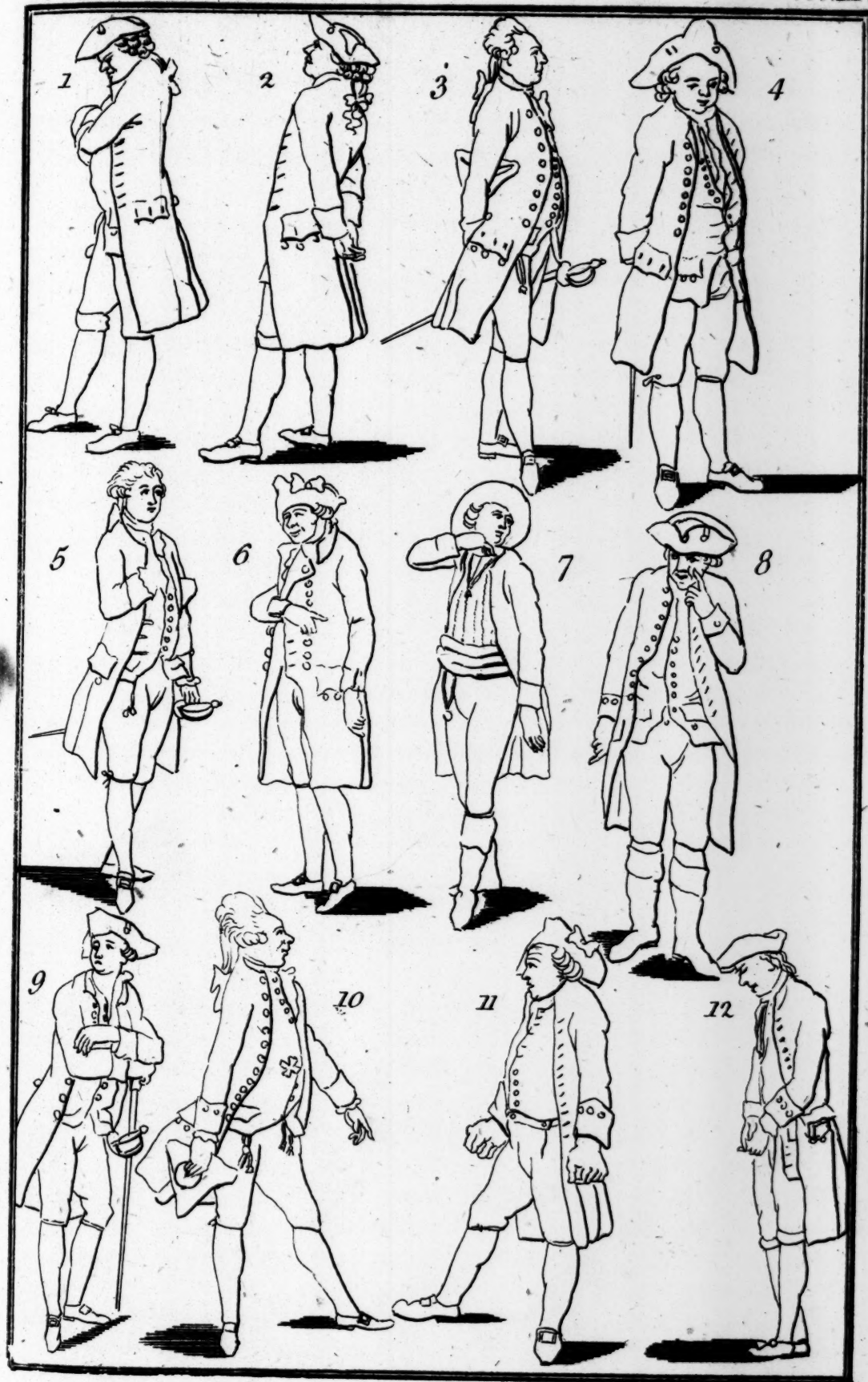
In this picture of the dying father, affliction and anguish are depicted in a great variety of forms and attitudes. These, separately considered, are not deficient in respect of character—taken together, they have not sufficient relation to the subject. Several figures of this composition, and even whole groups, have a theatrical action—and the grief which proceeds from the heart is never ostentatious. I am particularly pleased, as to truth of expression, with the two children kneeling before the physician, who is imposing silence on them with a look of indifference. Next to this I remark, with distinction, that modest shame-faced beggar, supported on his crutch, and praying for his benefactor, with an air as if he seemed to be recapitulating all the benefits received from him. There is likewise much energy in the attitude of that young girl on her knees, holding her prayer-book in one hand and hiding her face in the pillow. The son too, bending over the body of his father, exhibits unequivocal marks of the most poig-

nant grief. Finally, notwithstanding the incorrectness of the drawing, the young person in the foreground of this picture, with arms extended, announces and expresses the pious desire of filial affection.

TWELVE ATTITUDES. A. A.

According to my mode of seeing and feeling, I would thus explain these figures, which I have borrowed from Mr. Engel's Art of Mimickry.

1. The meditation of a man of the world, who directs all his skill, and all his powers of calculation, to one single point.
2. Is a very ordinary man, who has turned his attention to an object of small importance; in which, however, he interests himself to a greater or less degree.
3. Incapable of much reflection, this man directs a momentary attention to something that accidentally presents itself, and which slightly affects him.
4. The phlegmatic indifference of a character which never profoundly pursued an abstract speculation.
5. An indifferent, feeble, and even insipid character, though gentle and modest.
6. The irony of a cheat at the expence of his dupe.
7. The affected indifference of self-conceit.
8. The deliberation of one not formed for reflection.
9. Such a manner of listening can announce only a contemptuous character, joined to excessive presumption.





10. The disgusting grimace of an impertinent fool, who makes himself completely ridiculous.

11. The brutality of one of the lowest of mankind, preparing to give vent to vulgar rage.

12. The confusion of a poor wretch, without vigour of mind, and destitute of honour.

Observe with what sagacity the designer has assigned to each of these subjects, a *form of hat* which may be called *characteristic*.

TEN ATTITUDES. B. B:

1. The attitude of a man at prayer. If the look corresponds not with the demeanor, the copyist is to be blamed. If I durst, without furnishing matter for laughter, I would add a remark, the truth of which will, undoubtedly, be felt by more than one reader:—a person with hair like this is incapable of so much fervour.

2. Childish desire, in all its vivacity. By transports of this sort, by emotions thus passionate, real desire is expressed.

3. The theatrical affectation of a man destitute of sense, and meaning to give himself airs.

4. The deportment of a sage conversing with a sage.

5. This extasy of love and respect does not announce an ordinary man.

6. It is thus we return on having lost something, on meeting an unmerited denial, or on having fruitlessly employed the arts of persuasion.

7. I will not say that this monk has the appearance of being afflicted at having missed a benefice; much less, however, can I say that his attitude is that of a good shepherd, deploring the straying of his flock.

8. This woman has the air of pursuing with her eyes a beloved object, who has just left her. It was, perhaps, her sister, or her friend, but I am certain it was not her lover.

9. The attitude of a man who is listening attentively. No one surely will ascribe to him either superior intelligence or excessive delicacy. He is a contemptuous character, and that is all.

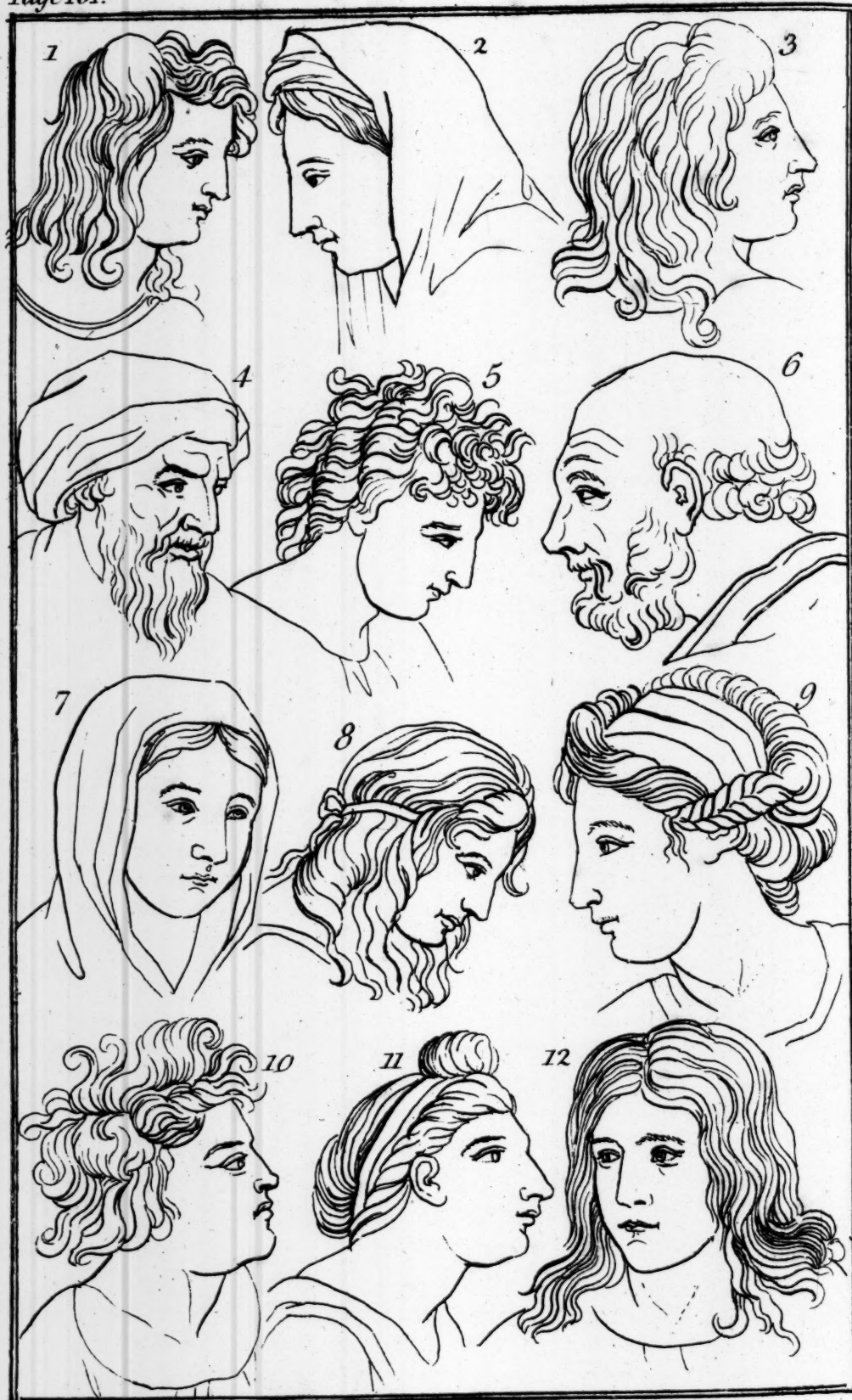
10. This one has retired to reflect at his ease: he appears not to want understanding, but is rather unpolished.

FOUR HEADS. C. C.

1. This is the look and air of attention excited by desire. These eyes turned to Heaven, express the anxieties of a love still supported by hope; you see in them a soul disposed to melancholy. If there were greater harmony between the forehead and the nose, the connoisseur would not feel himself inclined to impute to this physiognomy, taken in whole, a want of sensibility.

2. The second of these heads is more pleasing and better calculated to inspire love. Its contours are more graceful, and more delicately rounded. Less languishing than the first, this female promises a great fund of good sense, and a fidelity not to be shaken. She listens with simplicity, unmixed with cunning or malice: she gives herself up calmly to the agreeable ideas which engage her mind, and reflects upon them at her ease. The attitude too is that of attentive love, superior to design and intrigue, and which nothing can divert from its attachment.





3. I must ask pardon of the admirable *Angelica* ; but neither the air nor the design of this bust appears to me characteristic of *Hope*. These eyes so calm and gentle, and that head, reclining on the arm, may suit *Resignation*.—*Hope*, on the contrary, is erect, with one foot firmly resting on the ground, the arms stretched forward, and the look darting into distant space. In other respects, and notwithstanding the softness and vacuity visible in this physiognomy we cheerfully do justice to its expression of goodness and sensibility.

There is much more truth in 4. it is the image of a respectful piety, blended with humility and contrition.

TWELVE HEADS AFTER POUSSIN. D. D.

Each individual has his character, and every character has a physiognomy proper to it: it is this which gives, if I may so express myself, the tone to the look, to the gesture, to the carriage, to the mein, to the gait, to all our movements active and passive. All these have a mutual dependance and association; but there are few artists who possess the talent of communicating to their figures this harmony and homogeneity of character; there are very few who know how to reproduce it both in the whole and in each of the parts; who are able to make it re-appear, with the same truth, in the stature, in the attitude, and in the air of the face. Let us see how far we shall receive satisfaction from the annexed print, copied after Poussin, and of which we shall now examine the physiognomical attitudes and characters.

1. A character, generous, judicious, and powerfully energetic, who at this moment is reflecting attentively. The eye retreats rather too much, and thereby diminishes the expression of the physiognomy, and in which every thing announces a sage precision. In other respects the air of the head is perfectly conformable to the character.

2. The profile of a female lost in reflection. This head has almost as much dignity as the preceding, but it is less judicious. The *mein* would promise attention and interest, were it more in harmony with the forehead, the look, and the mouth.

3. A fashionable ideal form. The nostril has been forgotten, the forehead is not in harmony with the nose, and this last part forms a contrast with the mouth, the design of which is too vague, and whose exterior contours, at most, are well expressed. The attitude announces a man struck with an interesting object, which he perceives at a distance, and with regard to which he still suspends his judgment.

4. A profound observer, who maturely weighs and reflects. He surpasses the first three in penetration and sagacity, but is inferior to them in point of feeling. This is a man of much experience, without mental elevation, and without delicacy.

5. A new discordance between the look and the air of the head, between the forehead and the whole. That eye sees nothing, that forehead thinks on nothing, that mouth expresses nothing. The *mein*, however, denotes an attentive mind, and the head only of a generous and energetic personage could be adorned with such hair.

6. That eye, though faulty in the drawing, fixes and penetrates. Every thing else is homogeneous, except that the contour of the forehead is in part too smooth, and the eyebrow too feeble, for a head of such force, and capable of so much application.

7. The air of the head, the form and features of the face, are in excellent harmony. I would say that this woman observes calmly, but her eyes seem hardly formed for seizing a fixed point. Let us satisfy ourselves then with allowing her an ingenious and peaceable disposition, taking pleasure in simplicity and repose.

8. The reflecting veneration of a composed spirit, which conceives with facility, but has nothing great or profound, though far above mediocrity. It is not easy to determine whether it be the profile of a male or of a female. That forehead, without cavities and without shades, can contain neither unusual penetration, nor extreme sensibility. The nostril here too has been forgotten, and this defect is an unspeakable injury to the expression of the physionomy.

9. You discover in that glance a discreet curiosity, which supposes a character above the common, nay, a certain degree of elevation. Strengthen a little the design of the under lip, slope the upper part of the forehead—and you will bring out, still more, that fund of goodness and magnanimity, which serves as a basis to this beautiful physionomy.

10. That hair after the manner of Raphael, becomes disgusting when united to that eye, which seeks, which loves, and which respects harmony and truth. A physionomy like this characterizes a profound observer, a solid thinker, who is sure of his point, and has examined it carefully. This very confidence may render him prompt, opinionative and keen in his decisions: I should not expect from him much deference. The attitude scarcely promises it, and in this respect, it harmonizes with all the rest.

11 The interval between the eye and the root of the nose is unnatural. I discover in this profile an attention which investigates nothing thoroughly. The attitude has the appearance of being produced by a sensual desire, which it would be difficult to explain.

12. What a wonderful relation between the form, the features, the mien, and the hair! What a difference between the decided air of head 10, and the noble modesty of this one! Without having received as his portion an enterprising spirit, or the valour which constitutes heroes, this man acts calmly on principles

solid and honourable. Eager after instruction, he turns to account what he knows, without making a parade of it.

ST. PAUL BEFORE FELIX. E. E.

St. Paul before Felix. The head of the principal personage ought to have been presented at least in complete profile—and, though loaded with chains, the hands ought not to hang down thus carelessly, at the instant when the apostle is supposed to be reasoning with warmth, on righteousness, temperance, and judgment to come. I point out these defects as *absences* of the designer: it is the *good Homer* *slumbering*—but to what sublimity does he awake in the rest of the composition! of the three figures who are seated, the one nearest St. Paul expresses, both by the look and air, the astonishment and reflection of a mind overwhelmed, Felix divided between terror and security, seems, by his gesture, to dismiss the unseasonable reprover: *Go thy way for this time; when I have a convenient season, I will call for thee.* Finally, the female in the foreground of the picture appears to be absorbed in the most profound meditation, and filled with consternation at what she had just heard: a heart like hers is quite as open to the influence of good, as to the seduction of evil impression.

PENITENT MAGDALEN. F. F.

There is an insufferable affectation in most of the pictures of *penitent Magdalenes*. They coquet a great deal too much with their beauty, and, if I may say so, with their repentance; they exhibit themselves as a spectacle—and repentance eager to shew itself, is rank vanity. Humility shuns parade, and spreads over herself the veil of modesty; the declared enemy of ostentation, she even goes the length of self-annihilation. I shall leave it to connoisseurs to form a judgment of the *Magdalenes* of our greatest







FP



St. Hilaria

artists; almost all of them are deficient in respect of truth—and no wonder, as they are frequently portraits of the painters' mistresses. As to the figure under examination, I observe in it an air uncommonly pensive, an expression which announces rather the tranquility of original innocence, than the poignant regret of having lost it. This physiognomy is too *pure* and too *reflecting*: it wants that strength of mind, and that firm confidence, which the repenting sinner has need of, in order to return to the path of virtue, and to proceed in it with perseverance. I could wish besides for more contrition and more dignity in the attitude: it is not sufficiently in unison with the tone of humility which predominates in the features of the face: it preserves a certain indolence incompatible with violent depression.

ST. HILARIA. G. G.

This is a St. Hilaria, or, perhaps, a St Cecilia, after Raphael. That closed mouth, though otherwise very tolerable, has not sufficient dignity nor sufficient delicacy, to express the feelings of a heart ravished into extacy—feelings so well conveyed by the attitude. Raphael is absolutely inimitable in the article of *attitude*, which he could vary with infinite art, and always with the same dignity. His works merit for this reason, where there no other, an attentive study, and a particular commentary. What attention, what decency, what majesty, in the figure of St. Paul! The attitude of the Bishop is far less interesting because it wants motion and activity: it does not, however exclude an honest and virtuous character, but it supposes neither great elevation of soul nor extreme sensibility. The air and port of St. John breathe all the religious unction of the beloved disciple of Jesus Christ; the mouth alone is too inanimate, and forms too violent a contrast with the rest. Remark, by the way, the characteristic difference of the hair. That of the Songstresses is soft and mellow, as the melody of her voice: that of St John has all the freshness of the flower of youth: that of St. Paul the masculine energy of the

grown man; and, finally, that of the old man is weak and thin.

CHRIST BEARING HIS CROSS. AFTER RAPHAEL. H. H.

A hurried pace is hardly in any case dignified; least of all under the depression of sorrow. I distinguish, however, between a stride and a calm and firm pace; but even when I have made this distinction, I do not find the sublime calm of patience in the principal personage of the annexed print. It appears to me that the oppressive weight of the cross could hardly admit of so hasty a motion, and that a head thus bending under the yoke, ought not to have been presented in front. Raphael, I think, is not, in general, happy in his heads of Christ; as far, at least, as I can judge from the copies I have seen. The greatest tranquility of soul, the most heroick patience, does not totally efface the traces of pain; for patience necessarily supposes suffering. Virtue without resistance is a thing of which we can form no conception; on the contrary, the more virtue suffers the more it resists—and a victorious resistance expresses itself very differently, both in the physiognomy and attitude, from the manner in which it is expressed in this figure of Christ, which in other respects, however, is not unworthy of Raphael. There is much more dignity, warmth, and interest, in that of Simon, though this part does not appear to me either sufficiently natural, or sufficiently animated, for the office which he has undertaken: he ought to take a larger share of his masters load. Neither is the posture of the Centurion, who conducts the procession, too characteristic, if I may be permitted to draw any conclusion from his soft and bushy beard. His physiognomy and attitude want truth: they will never extort from any person one of those exclamations of admiration which the perfect imitation of beautiful nature sometimes excites. I could say almost as much of that other affected profile, thrown into the background as an extraneous personage.





ELISHA. I. I.

I confidently present this figure as a model of homogeneity. It is impossible to unite more harmony in the form of the face, in the features, and in the attitude. What perfect unity! Every thing concurs to the same end: the same spirit, the same sentiment, the same thought penetrate throughout. A character like this, supposes a candour which can stand every trial, a temper peaceful and calm, firmness without harshness, gentleness without effeminacy. The intention of the painter seems to be to present Elisha, at the moment, when filled with the idea of the God of Israel, he was meditating deeply on the fall of his people. How well entitled was such a man to demand, and to obtain, a double portion of his master's spirit! And how becoming, in his mouth, this language—*As the Lord liveth, and as thy soul liveth, I will not leave thee!*

CHRIST RAISING LAZARUS. K. K.

It is evident that this figure copied after Reubens, is the production of a man of genius; but, on a closer examination, it will appear that the design of it, the expression, the attitude, and the gesture, are equally insupportable. Who would not censure that right hand, so incorrectly drawn, and so absurdly lifted up in sign of astonishment? Who is not shocked at the convulsive motion of the left hand? The arms ought either to fall back calmly, or cross each other on the breast, or be stretched forward to assist the rising dead. Besides, that air of the head, that beard, and ungraceful mouth, are altogether unworthy of Him who has the power of recalling the dead to life.

CHRIST AND ST. THOMAS. L. L.

We have already seen, in several instances, to what a degree our

first rate artists, and our most skilful designers, are capable of forgetting themselves in their productions. I present another example—Could any one find out Jesus Christ in this plate? Has he ever been presented under traits so ignoble, and in an attitude so destitute of dignity and energy? Are you not tempted to say, He is making a complimentary reply to the person who prays to him with so much respect and zeal? That person is, probably, St. Thomas, exclaiming with fervour, *My Lord and my God!* In this case the figure would not be deficient in point of truth; but that of the Saviour absolutely wants it, whatever sentiment you may suppose him to be expressing.

C H A P. IV.

OF LANGUAGE AND THE VOICE.

My total ignorance in the art of Music prevents my treating scientifically the subject of this chapter: I am persuaded, nevertheless, that were man confined to the sense of hearing alone, that sense would be sufficient, of itself, to enable him to make great progress in the knowledge of his fellow-creatures. It is well known with what sagacity many blind persons acquire the means of supplying, to a certain degree, by means of their other senses, that one which they want. I thence conclude, that an intelligent observer, who had exercised and cultivated, with particular care, the organ of hearing, on placing himself at the door of an assembly room, would be in a condition to determine, without much difficulty, the different faculties of those whom he heard speak, even though he were otherwise unacquainted with them; nay though they spoke a foreign language. The sound of the voice, its articulation, its softness and roughness, its weakness and extent, its inflexions in the higher and lower tones, the volubility and embarrassment of the tongue, are all infinitely characteristic. It is almost impossible for a disguised tone to impose upon a delicate

ear, or if I may be allowed the expression, upon a *physiognomical ear*; and of every species of dissimulation, that of language, however refined it may be, is the most easily detected. But how is it possible to express, by signs, all the sounds of voice so prodigiously varied! We cannot even acquire the power of counterfeiting them; for the most part we disfigure them. How is it possible, above all, to imitate the native language of gentleness and goodness, the angelic tone of candour and innocence, the divine accent of persuasion, truth, and benevolence! Ah, when my ear is struck with that simple and natural tone which belongs only to the most exact probity, when I hear that language of genuine honour, which is not contaminated by any mixture of interest, and which, alas; is so rare in the commerce of the world, my heart, leaps for joy, and I am tempted to exclaim *It is the voice of God, and not that of man*. Woe be to him who comprehends not this language, so pure and so eloquent! He will be equally deaf to that which God addresses to him in his works and in his word.

I could likewise add many things on the subject of *smiles* and *tears*, of *sighs*, and *cries*. What a difference between the affectionate smile of humanity, and the infernal grin which takes pleasure in the suffering of a fellow creature! These are tears which pierce the skies; there are others which excite indignation and contempt.

CHAP. V.

OF STYLE.

If ever any thing can contribute toward the knowledge of man, it is his style. According to what we are, we speak, and we write. The time will come when the physiognomist, on seeing an Orator, a Man of Letters, shall be able to say, 'Thus he speaks

'thus he 'writes.' The time will come when, on hearing the sound of the voice of a person whom he has not seen, when from the style of a work with whose author he is not acquainted, he shall be able to say, 'This unknown person must have such and such features; a different physiognomy were unsuitable to him.' Smile, if you please, my dear contemporaries; that very smile is physiognomical. Inconstancy is the distinctive character of your age; you maintain to day what you will refute to morrow. It is reserved for your posterity, wiser and more enlightened than you, to feel the truth of what I advance: they will be astonished, and say one to another, 'That man was in the right.' Every work is impressed with the character of the workman, whether he be man, or God, or Demon. The more that the work is the immediate production of the organization, the more that is attested by evident and palpable proofs. I could quote a thousand examples, of this: those of Rousseau and Voltaire, of Linguet and Bonnet, of Gessner and Wieland, may suffice. A man whose forehead is high and almost perpendicular, will always have a dry and harsh style. Another, whose forehead is spacious, rounded, without shades, and of a delicate construction, will write fluently, and with ease; but he possesses neither sensibility nor a spirit of investigation. The man whose frontal sinuses are very prominent, may be able to form for himself a style abrupt, sententious, and original; but you will never find in his composition the connection, the purity, and the elegance, which distinguish good writers. Finally, a person with a forehead moderately elevated, regularly arched, which retreats very much, and whose angles are gently marked, near the bone of the eye, a person with such a forehead, I say will introduce into his works vivacity and precision, will unite sprightliness to strength. I only glance at this subject, for detail would carry me too far.

TWO HEADS. M. M.

1. Here is the portrait of a philosopher, whose literary merit is beyond all dispute, and whose writings have obtained the una-

Page 190.



13/III.

1



33

nimous applause of all sensible readers. Every one is acquainted with the author of the rustic Socrates, and the life of Sulzer. Nature rarely associates so much sound reason with knowledge so extensive, so much fire with a taste so refined, such courage with a prudence so consummate. To judge by the prominence of the forehead, this man, disdaining the humble language of prose, will frequently employ a style somewhat inflated; his pensive look assures me that he will be temperate in his enthusiasm, and that his good sense will prevent all extravagant sallies. I perceive on his lips the wit and sprightliness diffused over his productions, and that prominent chin visibly retraces, to me, the masculine energy which constitutes one of the most distinctive characters of his works. Take care how you offend him; he is prompt in the science of defence, and will triumphantly repel your attacks. Treat him with equity, for no one is a more equitable judge of the productions of genius, especially upon a second reading, and when he follows his own understanding.

2. I know not whether this is the image of a celebrated author; but I will confidently maintain that it is the profile, roughly sketched, of a man formed to be a writer of superlative merit; I will maintain that this is a genius whose mind is admirably cultivated, who unites uncommon sagacity to taste the most exquisite. (The whole of the profile, and particularly the eye and eyebrow, indicate the first of these qualities, but it is difficult to preserve, in a simple outline, *delicacy of taste*.) This man will not dwell on dull common place; nothing trivial or ambiguous, nothing awkward or offensive, will gain admission into his works; he will always be perspicuous and elegant. His style will possess the vivacity of his look, but without the slightest infusion of acrimony; he will carefully weigh every thought, and every expression. As a critic, he will shew himself judicious and just, without shutting his eyes to real defects. In a word, I know no person to whom I would, with more confidence and deference, submit my literary productions, whether as to substance or form.

PORTRAITS OF GREAT PERSONAGES. N. N.

I admit that these feeble sketches are infinitely inferior to their originals, but in presenting them as such, I run no risk when I consider them in the point of view proposed in this chapter. Had you never heard of the illustrious characters whose images are traced in these copies, had you never read their history, and were you to be asked, In what style you imagine each of them has written? I think that, on mature reflection you would answer with me as follows.

The head presented for that of Montagne, will infuse into his composition a great richness of ideas, much native simplicity and candour, sprightliness, an original turn and nervousness of expression. From Chenneviere I should expect more delicacy elegance, and precision, and if the design of this profile be but tolerably exact, I believe his productions will be more laboured. The pen of Descartes will follow the daring flights of his genius; his style will be all fire and impetuosity. In the physiognomy of Christiana, the forehead and nose indicate wit, good sense, wisdom; the mouth, an agreeable levity. The forehead and eyebrows of Foster are not formed of the excursions of poetry they admit only of a progress reflective, calm, composed, serious, and grave. I know not by what chance the following profile bears the name of Charles V. The portraits which we have of that prince, (and I have seen, among others, the valuable original, painted by Albert Durer, now in the collection of the Duke of Saxe-Weimar) do not present the slightest trace of that open, graceful, and animated physiognomy. The one under review would undoubtedly announce a man who handles the pen in a very superior manner: his style would abound with luminous traits, with happy effusions; but he would, at the same time, disfigure it by a want of connections, and, advancing by starts and bounds, he would totally subvert the natural order of his ideas. Felbiger would write in a very different manner. Learned with-



M. de Montaigne



Chennevierre



Descartes



Christina



Foster



Carl V.



Felbiger



Schopflin



Discartes N° 2.

2374

Staphylococcus aureus

out pedantry, a profound and reflecting thinker, he will attach himself less to the brilliant than to the solid; he will sacrifice elegance of expression to force of thought. (My judgment is still formed from the portrait before us.) The profile of Schopflin is that of a real scholar, who has amassed an extraordinary stock of knowledge, and who understands how to turn it to good account. His diction will be simple and cold, but accurate and correct; every particular will be selected and weighed with extreme nicety.

I return to Descartes, and substitute, in place of his portrait (on this plate) No. 2. a better drawn contour which closes this addition. This outline though still imperfect, discloses, however, a variety of details, which serve to convey a more complete idea of the character of that illustrious personage. It is not necessary to be a profound connoisseur in order to feel, at the first glance, that this is not an ordinary face; that a head thus formed and a look so animated, express a multitude of things, and that nature, in producing this being, intended to create a prodigy. Physiognomy dispenses impartial justice to every one, and, upon the testimony of an authentic portrait, estimates, at his real value, the person who has been extravagantly exalted or decried, such as an Aristotle or a Descartes—the person whom every doctor once quoted as an oracle, and whom every school-boy presumed to run down with impunity—the person who has been a subject of dispute and division to all ages and nations. Physiognomy, without giving into the phrenzy of a ridiculous apotheosis, repairs the injuries committed by envy, and fixes the floating decisions of the multitude, and of the mode. It unveils man, and presents him such as he is; it shews his real value, and of what he is capable; what he *wills*, and what he *can* perform; what he is naturally, and what he has become by education. Yes, I still maintain at the hazard of repeating what I have already advanced—look at the man whom, for a series of years, you have heard alternately applauded or maligned, exalted and depressed by turns, of whom are related so many anecdotes, true, or mutilated, or forged; the man who has long been set up as a butt to an infinite

number of iniquitous or passionate decisions, elevated by some to the rank of a demi-god, classed with demons by others—look at him yourself with the impartial eye of the science—and you will find him quite a different person; but you will, perhaps, discover, at the same time, in his features, the reason of his being deified or anathematized.

Empty declamation! I shall be told; the extravagant language of an author infatuated with a favourite subject!—No, you are mistaken. It is pure truth, and truth of the highest importance, on which the age to come will unanimously bestow applause—and which, perhaps, we ourselves may live to see acknowledged.

Had Newton never written a single line, had he remained entirely unknown to his contemporaries, we should want nothing now but his portrait, to assure us of his deserving to be ranked among the greatest geniuses. I affirm as much of Descartes. A physiognomy like his cannot be possibly misunderstood. It would be distinguishable among ten thousand; it bears the highest possible impress of originality: it announces the man who forms an epoch, and who owes every thing to himself.

In truth, with that face full of spirit and life, was Descartes formed to suffer himself to be moulded, or to serve as a model? Was he formed for receiving laws from a world enslaved by prejudice, or for dictating new laws for that world? ‘I pass over his education,’ say Mr. Thomas, in his elogium of Descartes. ‘When we speak of extraordinary persons, this is a topic of no consideration. There is an education for the herd of mankind; the man of genius admits that only which he gives to himself; it consist almost always in destroying the first. Descartes by that which he received, judged the age he lived in. He already looked far beyond it. He had already acquired the notion and the presentiment of a new order of sciences. Thus, from Madrid or Genoa, Columbus had a presentiment of America.’ The word *presentiment* is admirable. It is the property of genius.

Such a person is ever at work, even in his moments of repose. always agitated by great ideas, he is continually aspiring after the extension of his knowledge, his faculties, his liberty: he imagines new worlds and new creations, and rises up to deity himself. Ever impelled forward, ever supported by his own powers, he forces his way through the crowd, tramples down every obstacle, clears a path for himself, attends to nothing but the object he has in view. All at once he spreads his wings, loses sight of his predecessors, of his contemporaries, and pursuing his rapid course, transports himself into distant regions, and takes possession of spheres unknown. Such was Decartes. His physiognomy announces the creator of a new system. 'Nature,' it is the French orator who again speaks, 'Nature which laboured with particular attention on this man's soul, and insensibly disposed it to great things, had, from the beginning, infused into it an ardent passion for truth. This was perhaps, the first master-spring.' *A passion for truth*, reader are you acquainted with it? It is this which determines our activity, and which is the germ of it. The impulse which it gives I perceive even in the imperfect image under our inspection; I see in it the transpiration of an intrepid courage, of an indefatigable zeal for truth. 'Nature added to it,' continues Mr. Thomas, 'that desire of being useful to mankind, which extends itself to all ages and all nations. She gave him likewise, during the whole season of his youth, a restless activity, those torments of genius, that vacuum of soul which nothing hitherto could fill, and which wearies itself in looking round for something to fix it.' That elastic activity, that necessity of being useful, that beneficent sensibility, manifest themselves in that look so profound and so animated, which seizes objects the most remote, and immediately transforms at pleasure what it has seized. The same sublime qualities re-appear in the eye-brows, so full of energy and amenity—in the singular contour of the bone of the eye—in the contour of the head, of which all the angles and all the shades are so well disposed—in that broad and cartilaginous nose—on these lips so soft and so persuasive, so ardent and so irascible—especially in the line of the mouth, the indication of a prodi-

number of iniquitous or passionate decisions, elevated by some to the rank of a demi-god, classed with demons by others—look at him yourself with the impartial eye of the science—and you will find him quite a different person; but you will, perhaps, discover, at the same time, in his features, the reason of his being deified or anathematized.

Empty declamation! I shall be told; the extravagant language of an author infatuated with a favourite subject!—No, you are mistaken. It is pure truth, and truth of the highest importance, on which the age to come will unanimously bestow applause—and which, perhaps, we ourselves may live to see acknowledged.

Had Newton never written a single line, had he remained entirely unknown to his contemporaries, we should want nothing now but his portrait, to assure us of his deserving to be ranked among the greatest geniuses. I affirm as much of Descartes. A physiognomy like his cannot be possibly misunderstood. It would be distinguishable among ten thousand; it bears the highest possible impress of originality: it announces the man who forms an epoch, and who owes every thing to himself.

In truth, with that face full of spirit and life, was Descartes formed to suffer himself to be moulded, or to serve as a model? Was he formed for receiving laws from a world enslaved by prejudice, or for dictating new laws for that world? ‘I pass over his education,’ say Mr. Thomas, in his elogium of Descartes. ‘When we speak of extraordinary persons, this is a topic of no consideration. There is an education for the herd of mankind; the man of genius admits that only which he gives to himself; it consist almost always in destroying the first. Descartes by that which he received, judged the age he lived in. He already looked far beyond it. He had already acquired the notion and the presentiment of a new order of sciences. Thus, from Madrid or Genoa, Columbus had a presentiment of America.’ The word *presentiment* is admirable. It is the property of genius.

Such a person is ever at work, even in his moments of repose. always agitated by great ideas, he is continually aspiring after the extension of his knowledge, his faculties, his liberty: he imagines new worlds and new creations, and rises up to deity himself. Ever impelled forward, ever supported by his own powers, he forces his way through the crowd, tramples down every obstacle, clears a path for himself, attends to nothing but the object he has in view. All at once he spreads his wings, loses sight of his predecessors, of his contemporaries, and pursuing his rapid course, transports himself into distant regions, and takes possession of spheres unknown. Such was Decartes. His physiognomy announces the creator of a new system. 'Nature,' it is the French orator who again speaks, 'Nature which laboured with particular attention on this man's soul, and insensibly disposed it to great things, had, from the beginning, infused into it an ardent passion for truth. This was perhaps, the first master-spring.' *A passion for truth*, reader are you acquainted with it? It is this which determines our activity, and which is the germ of it. The impulse which it gives I perceive even in the imperfect image under our inspection; I see in it the transpiration of an intrepid courage, of an indefatigable zeal for truth. 'Nature added to it,' continues Mr. Thomas, 'that desire of being useful to mankind, which extends itself to all ages and all nations. She gave him likewise, during the whole season of his youth, a restless activity, those torments of genius, that vacuum of soul which nothing hitherto could fill, and which wearies itself in looking round for something to fix it.' That elastic activity, that necessity of being useful, that beneficent sensibility, manifest themselves in that look so profound and so animated, which seizes objects the most remote, and immediately transforms at pleasure what it has seized. The same sublime qualities re-appear in the eye-brows, so full of energy and amenity—in the singular contour of the bone of the eye—in the contour of the head, of which all the angles and all the shades are so well disposed—in that broad and cartilaginous nose—on these lips so soft and so persuasive, so ardent and so irascible—especially in the line of the mouth, the indication of a prodi-

gious facility—and, to omit no particular, in that hair so smooth and soft. Every thing proclaims ‘a man insatiably disposed to ‘see and too know, a man incessantly calling for truth wherever ‘he goes.’

It is rare, it is extremely rare, to find a genius so universal as that of Descartes. Without meaning to adopt his bold hypothesis, we are not the less disposed to admire the richness of the imagination which produced them, and that happy union of a geometrical genius with a feeling heart, impassioned for the good of humanity. Descartes was at once one of the most abstract thinkers, and one of the most active men that ever existed. Fond of retirement, he was incapable of relishing the sweets of it for any considerable time together. Hurried away, on the one hand, in the vortices of his own worlds, he devoted himself, on the other, to employments the most painful, which might redound to the benefit of society. See how the soul of Descartes is painted in his physionomy! It would be impossible to analyze each of the features which compose it, but every one must feel the beautiful and the great in the whole. What can be more animated than these eyes, or more expressive than this nose? The interval between the eye-brows indicates a genius accustomed to soar, and who does not stop to dig his subject to the bottom. It is impossible for this man to remain tranquil and solitary. His masculine character is by no means incompatible with sensibility. The forehead is altogether uncommon; with a great slope backward, smooth towards the top, and gently rounded—these are so many signs of a concentrated energy, and of a firmness not to be shaken.

OF DESIGN, COLOURING, AND WRITING.

‘HUMAN Nature presents neither real contrast nor manifest ‘contradiction.’ This is a truth which we run no risk in laying down as a principle; and it is apparent, that the greater progress we make in the study of man, the more generally received this proposition will be.

This, at least, is positive, that no one part of our body is contradictory to, or destroys, another. They are all in the most intimate union, subordinate one to another, animated by one and the same spirit. Each preserves the nature and the temperament of the other, and even, though in this respect they may vary less or more in their effects, they all however approach to the character of the whole. Nature composes not by piecemeal. Her totality and homogeneity will ever be inimitable, and never cease to set art at defiance. She creates and forms all at a single cast. The arm produces the hand, and this again sends forth the fingers. A truth the most palpable, a truth which constitutes one of the principal foundations of physiognomy, and which attests the universal signification of every thing pertaining to our physical essence; a truth whose evidence, hitherto not sufficiently felt seems reserved for future ages—it is this, *that a single member well constituted, a single detached and exact contour, furnishes us with certain inductions for the rest of the body, and, consequently, for the whole character.* This truth appears to me as evident as that of my existence; it is irresistibly certain. As nature in her universality, is a reflex of her infinite and eternal author, in like manner she also re-appears the same in all her productions; it is always the same image, reduced, coloured, and shaded, a thousand and a thousand different ways. There is but one only section proper to every circle, and to every parabola, and that section alone assists us in completing the figure. Thus we find the Creator in the least of his creatures, nature in the smallest of her productions, and each production in each of the parts or sections which compose it.

What I have said of physical, may be likewise applied to moral man. Our instincts, our faculties, our propensities, our passions, our actions, differ one from another, and yet they all have a resemblance; they are not contradictory, however opposite they may frequently appear; they are conspirators, leagued together by indissoluble bonds. If contrasts result from this, it is only externally and in the effects: these will sometimes scarcely be able to subsist together, but they do not the less, on that account, proceed from one common source.

I shall not stop farther to unfold this idea, nor to support it by proofs. Sure of my thesis, I pursue it, and deduce from it the following consequences.

All the motions of our body receive their [modification from the temperaments and the character. The motion of the face is not that of the idiot; there is a sensible difference in the deportment and gait of the choleric and phlegmatic, of the sanguine and melancholic. It is Sterne, I think, or Bruyere, who says, 'The wise man takes his hat from the peg very differently from the fool.'

Of all the bodily motions none are so much varied as those of the hand and fingers.

And of all the motions of the hands and fingers, the most diversified are those which we employ in writing. The least word communicated to paper, how many points, how many curve does it not contain!

It is farther evident that every picture, that every detached figure, and, to the eye of the observer and the connoisseur, every trait, preserves and recalls the character of the painter.

Every designer and every painter reproduces himself, more or less, in his works; you discover in them either something of his exterior or of his mind, as we shall presently shew by the examples of several artists. Compare in the mean time, Raphael and Chodowiecki, Le Brun and Callot, George Pens, and John de Luycken, Van Dyk, and Holbien—and among engravers, Drevet, and Houbracken, Wille, and Van Schuppen, Edelinck, and Goltzius, Albert Durer and Lucas of Leyden—On bringing them close to each other, you will be immediately convinced, that each has a style peculiar to himself, and which is in harmony with his personal character.

Compare a print of Wille's with one of Schmidt's examine

them closely—you will not find a single stroke precisely the same, and whose character is perfectly identical in both.

Let a hundred painters, let all the scholars of the same master draw the same figure—let all these copies have the most striking resemblance to the original—they will, notwithstanding, have each a particular character, a tint and a touch which shall render them distinguishable.

It is astonishing to what a degree the personality of artists reappears in their style and in their colouring. All painters, designers, and engravers, who have fine hair, almost always excel in this particular; and such of them as formerly wore a long beard, never failed to present, in their pictures, figures adorned with a venerable beard, which they laboured with the utmost care. A reflected comparison of several eyes and hands, drawn by the same master, will frequently enable us to judge of the colour of the artist's eyes, and of the form of his hands; Van Dyke exhibits a proof of it. In all the works of Rubens you see the spirit of his own physiognomy piercing through; you discover his vast and productive genius, his bold and rapid pencil, unfettered by a scrupulous exactness; you perceive that he applied himself in preference, and from taste, to the colouring of his flesh, and to elegance of drapery. Raphael took peculiar pleasure in perfecting his outlines. The same warmth, and the same simplicity, predominate in all the pictures of Titian: the same impassioned style in those of Corregio. If you pay ever so little attention to the colouring of Holbein, it will hardly be possible for you to doubt, that his own complexion was a very clear brown; Albert Durer's was, probably, yellowish, and that of Largilliere a bright red. These perceptions certainly merit a serious examination.

If we are under the necessity of admitting a characteristic expression in painting, why should it entirely disappear in drawings, and in figures, traced on paper? Is not the diversity of handwriting generally acknowledged? And in trials for forgery, does

it not serve as a guide to our courts towards the discovery of truth? It follows then, that it is supposed to be highly probable, that each of us has his own hand-writing, individual and inimitable, or which, at least, cannot be counterfeited but with extreme difficulty, and very imperfectly. The exceptions are too few to subvert the rule.

And is it possible, that this incontestable diversity of writing should not be founded on the real difference of moral character?

It will be objected, 'that the same man, who has, however, but 'one and the same character, is able to diversify his hand-writing 'without end.' To this I answer, that the man in question, notwithstanding his equality of character, acts, or, at least, frequently appears to act in a thousand and a thousand different manners.—And, nevertheless, his actions, the most varied, constantly retain the same *impress*, the same *colour*. The gentlest spirit may suffer himself to be transported with passion, but his anger is always peculiar to himself, and never that of another. Place in his situation persons either more fiery or more calm than he is, and the transport will no longer be the same. His anger is in proportion to the degree of gentleness which is natural to him. In his moments of rage his blood will preserve the same mixture as when he is tranquil, and will never ferment like the blood of the choleric: he will have neither the nerves, nor the sensibility, nor the irritability, which constitute the temperament, and characterise the excesses, of a violent man. All these distinctions may be applied to hand-writings. Just as a gentle spirit may occasionally give way to transports of passion, in like manner also, the finest penman may sometimes acquit himself carelessly; but even then, his writing will have a character totally different from the scrawl of a person who always writes badly. You will distinguish the beautiful hand of the first, even in his most indifferent performance, while the most careful production of the second will always favour of his scribbling.

Be this as it may, this diversity of hand-writing of one and the same person, far from overturning my thesis, only confirms it; for, hence it results, that the present disposition of mind has an influence on the writing. With the same ink, the same pen, and on the same paper, the same man will form his letters very differently when treating a disagreeable subject, and when agreeably amusing himself with a friendly correspondence. Is it not undoubtedly true, that the form and exterior of a letter frequently enable us to judge whether it was written in a calm or uneasy situation, in haste or at leisure? whether its author is a person of solidity or levity, lively or dull? Is not the hand-writing of most females more lax and unsteady than that of men? The more I compare the different hand-writings which fall in my way, the more I am confirmed in the idea, that they are so many expressions, so many emanations, of the character of the writer. What renders my opinion still more probable is, that every nation, every country, every city, has its peculiar hand-writing, just as they have a physiognomy and a form peculiar to themselves. All who carry on a foreign literary correspondence of any extent, are able to justify this remark. The intelligent observer will go still farther, and will judge beforehand of the character of his correspondent, from the *address* only.—I mean the *hand-writing* of the address, for the *style* in which it is conceived supplies indications still much more positive—nearly as the title of a book frequently discovers to us somewhat of the author's turn of mind.

There is therefore a *national hand-writing*, just as there are national physiognomies, each of which retraces something of the character of the nation, and each of which, at the same time, differs from another. The same thing takes place with respect to the scholars of the same writing master. They will all write a similar hand, and yet every one of them will blend something of a manner proper to himself, a tint of his individuality: rarely will he confine himself to an imitation completely servile.

‘ But with the finest hand,’ I shall be told, ‘ with the most re-

‘gular hand-writing, the man is frequently, to the last degree, ‘irregular.’ Raile as many objections as you please, this fine writing, however, necessarily supposes a certain mental arrangement, and, in particular, the love of order. The best preachers are often the most lax in both principle and conduct—but were they entirely corrupted, they could not be good preachers. Besides, I am perfectly assured that they would be still more eloquent, if, according to the precept of the gospel, their actions corresponded with their words. In order to write a fine hand, one must have, at least, a vein of energy, of industry, of precision and taste; as every effect supposes a cause analogous to it. But those persons whose writing is so beautiful and so elegant, would, perhaps, improve it still farther, were their mind more cultivated and adorned.

It is beyond all doubt, it is incontestable, that the hand-writing is the *criterion* of regularity, of taste, and of propriety. But what is more problematical, and yet appears to me no less true, is, that, to a certain degree, it is likewise the indication of talents, of intellectual faculties, and of the moral character inseparable from them—because it very frequently discovers the actual disposition of the writer.

Let us recapitulate. I distinguish in writing,

The *substance* and *body* of the *letters*,
 Their *form* and the manner of *rounding*,
 Their *height* and *length*,
 Their *position*,
 Their *connection*,
 The *interval* which separates them,
 The *interval* between the lines,
 Whether these last are *straight* or *awry*,
 The *fairness* of the writing,
 Its *lightness* or *heaviness*.

If all this is found in perfect harmony, it is by no means diffi-

Mon très cher

Écritures gravees

1. A

Dans un endroit Solitaire, séparé de tout le monde, bûche des montagnes ^{Arcaïques}
et remplis des bêtes les plus féroces. J'ingère quel ^{soit} ^{le} ^{plus} ^{grand} ^{de} ^{vous}
difficilement un bon traducteur. Je suis fâché contre tous
les hommes de Zurich que j'ai connus que personne ne mait
trouver digne de me parler de Kleyott j'étais tout à fait
ne ^{les} ^{si} ^{je} ^{n'en} pas pour visiter le Sage helvète je n'ai pas encore vu
la vertu ^{le} ^{je} ^{n'en} ^{pas} un corps robuste et vigoureux l'ouvrage
de Her Hirtz ^{est} ^{un} ^{travail} ^{le} ^{plus} ^{grand} ^{plaisir}. mille compliments
à M^r. Bodmer fischli et gessner mes respects à M^{lle} Lavater. Je
parte samedi pour Mannheim
Ce mardi.

Mon tres cher

Dans un endroit solitaire, séparé de tout
et peuplé des bêtes les plus féroces
respondant me feroit. Le temps
paroit si long, que je vous prie, de m'
raire. La situation de Bonmont,
est même. La beauté de la nature
traste avec une chaîne de montagnes
de derrière

J'ai l'honneur de vous parler de
et de l'épître de l'épître d'un
Je n'ai pu voir mon ami à Ber
en Suisse je me suis reposé ici a
je n'ai point trouvé de portraits a
cherché un bon traducteur pour
Il me paroit qu'un peu ami
des ouvrages catégoriquement bien
cet objet il l'entreprendroit
difficilement un bon traducteur
les meilleurs de Zurich que j'ai
trouvé digne de me parler de
ne les pas pour visiter le
la vertu le roi. par un corps ro
L'her Hirtzell m'a fait le plus op
mer. Bodmer Fischli et Gessner
partir pour Mannheim
le mardi.

de tout le monde, bords des montagnes Alpes
Léman, j'espère quel plaisir votre cor-
ps. on je n'ai plus de vos nouvelles me
m'en donner, surtout de votre vie li-
téraire, on je suis depuis presque deux mois est
nature, qui se présente de devant, con-
montagnes et de forêts, qui brouillent la me

des bonjours et courtoisies.
d'un homme qui lui est dévoué
Berne. j'en fait des lours, terribles
auprès de l'estimable M. Iselin.
à envoyer à M. Lavater j'ai
pour son livre de laphis ionomie
M. Iselin qui a déjà publié
bien écrit, remplirait à merveille
ait avec volentier et on trouverait
de lui. Je suis fâché contre tous
qui comme qu'une personne ne m'ait
de K. H. O. j'étais tenté de retourner
le Sage Helm je n'ai pas encore vu
robuste et vigoureux ouvrage
grand plaisir. mille compliments
mes respects à M. Lavater. V.

1. A Monsieur Lavater
2. A Monsieur Lavater
Diacre de L'Eglise
3. Monsieur Lavater Ministre
4. A Monsieur Lavater
5. A Monsieur Lavater
6. A Monsieur Lavater Ministre
7. A Monsieur Lavater
8. A Monsieur Lavater
9. Monsieur Jean Cappel
10. A Monsieur Lavater

Écritures gravées B

ivater

ater M. Du St: Ev: et

Eglise de St: Pierre

ministre du St: Evangile

ater, Ministre

Lavater

Ministre du St: Evangile

J. C. Lavater

Lavater Ministre

ppar Lavater Diacre

Lavatre Diacre

1. A Monsieur Lavater

2. A Monsieur Lavater M. du St. Es: et
Diacre de l'Eglise de St. Pierre

3. Monsieur Lavater Ministre du St. Evangile

4. A Monsieur Lavater, Ministre

cult to discover, with tolerable precision, somewhat of the fundamental character of the writer.

I suggest one idea more, which I leave to the consideration of those who may be, like me struck with it. I have remarked, in most instances, a wonderful analogy between the language, the gait, and the hand-writing.

ENGRAVED WRITING. A.

1. The autography of a phlegmatico-melancholic, susceptible of delicacy and sensibility, but destitute of that species of energy which is founded on serenity of mind. I am in doubt whether the love of order and of neatness can have any attractions for him. A melancholic devotee, he will be scrupulously conscientious.

2. In this piece of writing there is much more life and warmth than in the first. It depicts the man of taste. Every thing in it is more connected, more coherent, more firm and energetical. I am nevertheless certain, that it furnishes indications of a very phlegmatic disposition, which bends with difficulty to extraordinary exactness and precision. It supposes an observer intelligent, and well supplied with talents of every species, but who has little aptitude for the arts.

ENGRAVED WRITING. B.

Of all these hands, 10 announces the least vivacity.

5 Promises much order, precision, and taste.

In 7 there is still more precision and firmness, but, perhaps less spirit.

2 Discovers a slight, uncertain, and fluctuating character.

1. Fire and caprice.

- 6. Delicacy and taste.
- 3. Activity and penetration.
- 8. Bears the impress of genius;
- And 9 still much more so.

C H A P. VII.

OF DRESS.

I must likewise say a word or two respecting *dress*: attention must necessarily be paid to this article, if we mean to dive into the knowledge of man. In effect, a man of sense dresses quite differently from a coxcomb, a devotee differently from a coquette. Neatness and negligence, simplicity and magnificence, good and bad taste, presumption and decency, modesty and false shame—these are so many particulars distinguishable by dress alone; the colour, the cut, the fashion, the assortment of a habit, all these are expressive, and characterise the wearer. The sage is simple and plain in his exterior: simplicity is natural to him. It is easy to find out a man who dresses with a design to please; one whose only object is to shine; an intentional sloven, whether it proceeds from a contempt of decorum, or any affectation of singularity. It is inconceivable how any one should so easily forget how much he exposes himself, what a spectacle he exhibits, by his manner of dressing. Women especially, women the most sensible and prudent, nay, I will add, the most devout, frequently do themselves an irreparable injury, and appear in a light infinitely disadvantageous, by impropriety in dress. They who know so well how to feel and to estimate the beautiful; they on whom is bestowed so much discernment and delicacy; who are under so many obligations to observe and support the laws of decency and propriety—ought they not always to restrict themselves, in the

article of dress, to that noble simplicity which will effectually screen them from censure and malevolent decisions?

* * *

Some remarks might likewise be made respecting the choice and arrangement of furniture. From trifles of this sort a judgment may frequently be formed of the understanding and character of the proprietor—but every thing must not be told.

LECTURE X.

OF THE DIFFERENT PARTS OF THE BODY.

CHAP. I.

INTRODUCTION.

Such of my readers as have accompanied me hitherto with attention, and those in particular who have taken the trouble to investigate and to verify my physiognomical decisions, must have already collected, no doubt, a great number of observations on the different parts of the human body. I think myself obliged, nevertheless, to consider each of them separately, in a distinct Lecture; and the rather, as this analytical examination will introduce a variety of details, the application of which may, in the sequel, be of considerable advantage. Every part of body, considered either apart in itself, or collectively in its relations, becomes a new text pregnant with instruction. There is not a single one of them but preserves the impress and the character of the whole, no one but is either the cause or effect of one and the same individuality. We have already observed, but it cannot be repeated

too frequently, that in man every thing characterises man—that, violent accidents excepted, we may conclude from the part to the whole, and from the whole to the part—that, finally, it is of the last importance to excite and to fix our physiognomical sense respecting the wonderful harmony of the human frame. I am very far, however, from pretending to mathematical certainty. I dare not even flatter myself, that I have elucidated this subject, so as to force conviction on all who may read my book; but one thing is certain, namely, that my observations and experiments are sufficient to produce, in myself, complete *personal conviction*, and that they have enabled me to give some general ideas. What a new degree of certainty will our science acquire, when it is once demonstrated, on incontestable principles, that every part, that every detached member of the body, has its positive signification! The approximation and composition of all these separate parts, will contribute more than ever to illuminate and to confirm the progress of the physiognomist, and their perfect harmony will furnish the highest degree of evidence to the inductions and proofs which each of them separately supplies. Will the most obstinate incredulity be able to hold out against so many concurring testimonies?—But I desist.

C H A P. II.

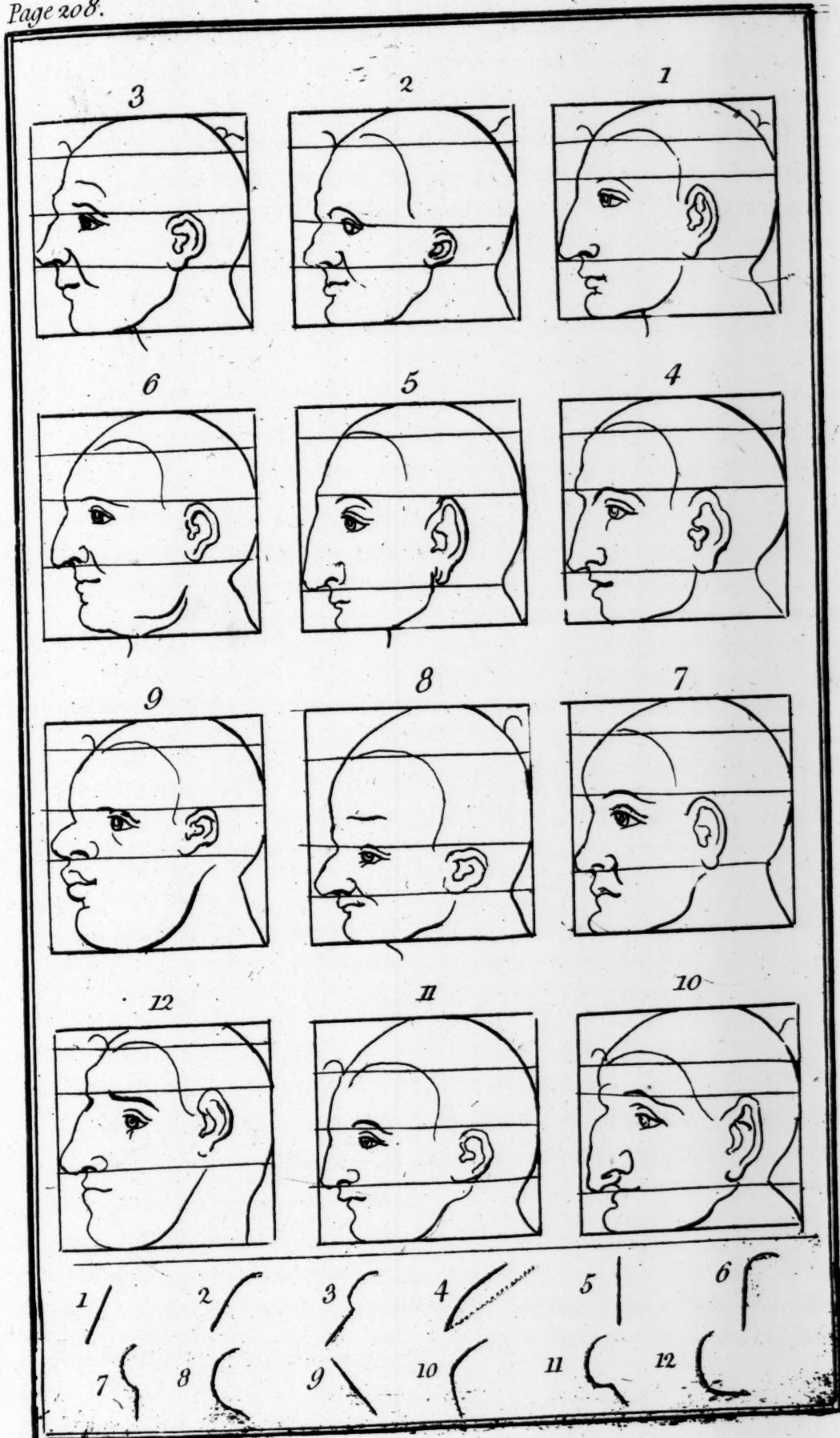
OF THE HEAD, FACE, AND PROFILE.

The head of man is, of all the parts of the body, the most noble and the most essential; it is the principal seat of the mind, the centre of our intellectual faculties. This proposition is true in every sense, and stands in no need of proof. The face of man would be significant, even though the rest of his exterior were not so, and the form and proportions of his head would be sufficient to make him known. We have already treated this subject in the chapters of silhouettes, and of the skull; we shall resume it presently in the chapter of the forehead; we confine ourselves therefore, at present, to some particular reflections.

A head in proportion with the rest of the body, which appears such on the first glance, and which is neither too large nor too small, announces, every thing else being equal, a mental character much more perfect than is to be expected from an ill-proportioned head. Too bulky, it indicates almost always, *gross stupidity*—too small, it is a sign of *weakness* and *insignificance*.

However well-proportioned the head may be to the body, it is necessary, besides, that it be neither too round nor too long: the more regular, the more perfect likewise it is. That head may be considered as of a proper organisation, whose perpendicular height, taken from the extremity of the occiput to the point of the nose, is equal to its horizontal breadth. As to the face, I begin with dividing it into three parts, the first of which extends from the top of the forehead to the eye-brows; the second, from the eye-brows to the lower extremity of the nose; the third, from the lower extremity of the nose to the extremity of the chin-bone. The more proportioned these divisions are, the more striking their symmetry on the first look, the more you may depend on the proper disposition of the mental faculties, and on the regularity of the character in general. In an extraordinary man, the equality of these three sections is rarely very apparent; you will always find it, however, less or more, in almost every individual, provided that, in taking the dimensions, you employ not a straight rule, but an instrument more flexible, which you can apply immediately to the face.

The following are the most essential principles for directing the physiognomist in the study of the face. He must, 1. Compare it with the proportions of the whole body. 2. Observe whether it be oval, round, or square, or of a form in which these are happily blended. 3. Examine it according to the perpendicular relations of the three divisions which we have adopted. 4. Consult the expression and the energy of the principal features, as they appear at a certain distance. 5. Attend to the harmony of the features, properly so called. 6. To the design, the flexion, and shades, of some particular features. 7. To the lines which form the exterior contours of the face, taken at three-fourths. 8. To the curve



1111



and relations of its parts, viewed in profile. Again, if you consider the face from top to bottom, and then turn it in such a manner as simply to perceive the exterior contour of the bone of the eye and of the cheek bone—the rules of physiognomy will enable you to make astonishing discoveries, by means of which you may be assisted in determining the primitive character. As to the rest, I have already said, the originality and essence of the character appear more distinctly and more positively in the solid parts, and in the features strongly drawn; whereas the habitual and acquired dispositions are more commonly remarked in the softer parts, particularly in the under part of the face, and in the moment of action.

If you are examining a face whose organisation is either robust or delicate in the extreme, the character may be estimated much more easily by the profile than by the full face. Without taking into the account, that the profile is less affected by dissimulation, it presents lines more vigorously marked, more precise, more simple, more pure, and, consequently, their signification is easily caught; whereas, very frequently, it is a matter of considerable difficulty to unravel and decypher the lines of the full face.

The face, taken at three-fourths, presents two different contours, both very expressive to one ever so little a proficient in the science of physiognomy.

A beautiful profile always supposes the analogy of a distinguished character, but you may meet with a thousand profiles which, without being beautiful, admit of superiority of character.

Disproportion in the parts of the face has an influence on the physiological constitution of man; it decides concerning his moral and intellectual imperfections. Of all the profiles of the annexed plate, is there a single one that you can call regular or agreeable? a single one, from whom you could form the slightest expectation? a single one whom you would choose as a husband, as a friend, as a counsellor? And will the most determined anti-physi-

onomist, the most obstinate spirit of contradiction, presume to say, these physionomies are noble, distinguished, and intelligent? No, surely, and the reason of it is obvious. They all deviate from the usual proportions, and such a deviation necessarily produces disgusting forms and features.

We have established three divisions for the face: the first, the forehead down to the eye-brows; the second, from the eye-brows to the extremity of the nose; and the third, from the extremity of the nose to the point of the chin. We may adopt a fourth section, from the summit of the head to the root of the hair bordering on the forehead. In all the heads of the print, the disproportions are striking, and, consequently, the effects resulting from them are so likewise. If the first section is of too great an extent, at No. 10, the second must naturally be too short; or if this too is out of proportion long, it must infallibly be at the expence of the two lower sections, as you may be convinced by looking at the profiles 2, 8, 9. The more striking the disproportion is in any one of the parts of the face, the more it will affect all the others. Nos. 4, 5, 8, 9, and 10, are so many proofs of this.

I have to subjoin a few observations more. Not a single one of these twelve heads is really to be found, were you to search for it among ten thousand. Is it possible there may be, at most, and by an extreme singularity, a face with a kind of resemblance to No. 1, or, which would be still rarer, to No. 3; the under part of No. 2, likewise, might, though it is difficult to conceive it, have a fellow—but the originals of 4, 5, 8, 10, 12, certainly nowhere exist. If nature has furnished the mould of the under part of No. 6, never, however, could she have associated the upper part with it. No. 7, enters more into the order of possible beings. No. 9, if it vegetates any where, presents the idea of a lethargic sensuality, of a real machine; but, even in this abject state, it is related to humanity, and differs essentially from all animal conformation. No. 10, is a hideous caricature, though sufficiently homogeneous in itself: however monstrous the nose, it has, however, nothing of the brute; and the physionomy preserves a sort

of character, which, perhaps, there might be some means of determining, by confining it to one single object. The shocking brutality of No. 12, and, in general, the stupidity of all the others, proceed not only from the vacuity, from the want of muscles, and the incoherence to be remarked in the whole, but likewise from the immoderate length of the lower sections, and the shortening of the upper; what still more depresses the character is that long blunt chin, so destitute of all energy. The same expression appears in chin 3, but in an inferior degree. On the supposition that the other profiles could possibly admit of a character, No. 5, would indicate the highest pitch of cowardice and incapacity: 8, the most sordid avarice; and 11, the most insufferable pedantry.

C H A P. III.

OF THE FOREHEAD.

I was almost tempted to write a whole volume on the *forehead* only—that part of the body which has justly been denominated the *gate of the soul*, the *temple of modesty*; (*animi januam, templum pudoris*). All that is in my power to say of it here is either too much or too little. In order to reduce the volume to a moderate size, I shall satisfy myself with inserting, in the first place, my own observations on the subject, and shall subjoin a variety of passages extracted from authors who have treated it before me. These quotations will shew how all my predecessors have copied from each other, how vague and contradictory their reasonings are, how harsh and inconsequential their decisions. If I dwell in preference on the forehead, it is, first, because of all the parts of the face it is the most important and the most characteristic; that which contributes the most to our observations, that which I have studied with the greatest care, and which, consequently, I am sufficiently master of to estimate, and to correct the judgments which have been pronounced concerning it.—In the second place, because it is the part on which the ancient phy-

sionomists have bestowed most attention. When you have gone through this chapter, you will know almost all that has been written physiognomically on this subject. Only I have omitted the reveries of chiromancers and metapscopists respecting the *lines of the forehead*. I do not mean to say, however, that these lines are absolutely without character and without signification; nor that they cannot be founded on some immediate cause, and furnish certain indications; but this is all, and, far from having an influence on a man's *fortune*, as metapscopists pretend, they only announce, in my opinion, the *measure* of his *strength* or *weakness*, of his *irritability* or *non-irritability*, of his *capacity* or *incapacity*. It is in this sense therefore, at most, that they can enable us to form a conjecture concerning the man's future *fortune*, nearly as the greatness or mediocrity of his fortune may assist us in conjecturing the rank of life to which he is destined.

* * *

I begin with my own observations.

The *bony part* of the forehead, its form, its height, its arch, its proportion, its regularity or irregularity, mark the *disposition* and the *measure* of our *faculties*, our way of thinking and feeling. The *skin* of the forehead, its position, its colour, its tension or relaxation, discover the *passions* of the soul, the *actual state* of our mind: or, in other words, the *solid part* of the forehead indicates the *internal measure* of our faculties, and the *moveable part* the use which we make of them.

The solid part remains always what it is, even when the skin that covers it becomes wrinkled. As to wrinkles, they vary according to the bony conformation. The wrinkles of a flat forehead are different from those of one that is arched; so that, considering them abstractedly, they may assist us in judging of the form of the forehead; and reciprocally, it may be possible to determine, after the form, the wrinkles which it must produce. Such a forehead admits only perpendicular wrinkles; they will be ex-

clusively horizontal in a second, arched in a third, blended and complicated in a fourth. The smoothest foreheads, and which have the fewest angles, usually give rise to the most simple and regular wrinkles.

Without pursuing this digression farther, I proceed to what is essential. We are going to examine the *design*, the *contour*, and the *position* of the forehead—which is precisely the thing that all physionomists, ancient and modern, have neglected sufficiently to investigate.

PLATE C.

Foreheads, viewed in profile, may be reduced to three general classes. They *slope backward*, or are *perpendicular*, or *prominent*. Each of these classes admits of an infinite subdivision, which it is easy to distinguish by *species*, and of which the following are the principal.

1. *Straight lined* foreheads. 2. Those whose *lines, half curved and half straight, run into each other*. 3. Those whose *lines, half curved, half straight, intersect each other*. 4. Foreheads with *simple curved lines*. 5. Those with *double or triple curved lines*.

Let us now establish some particular observations.

1. The more *lengthened* the forehead is, the more destitute is the mind of energy and elasticity.

2. The *closer, shorter, and more compact* it is, the more concentrated, firm, and solid is the character.

3. Contours *arched*, and without *angles*, determine in favour of gentleness and flexibility of character. This, on the contrary, will possess firmness and inflexibility, in proportion as the contours of the forehead are straight.

4. *Complete perpendicularity*, from the hair to the eye-brows, is the sign of a total want of understanding.

5. A *perpendicular* form, *insensibly arched a-top* as in No. 6 of the plate, announces a mind capable of much reflection, a *staid* and profound thinker.

6. *Prominent* foreheads, such as 9, 10, 11, and 12, belong to feeble and contracted minds, and which never will attain a certain maturity.

7. *Sloping backward*, as 1, 2, 3, 4, they indicate, in general, imagination, spirit, and delicacy.

8. When a forehead, *rounded and prominent above*, descends in a straight line below, and presents in the whole a perpendicular form, nearly such as No. 7, you may reckon on a great fund of judgment, vivacity, and irritability—but you must lay your account, at the same time, with finding a heart of ice.

9. *Straight lined* foreheads, and which are *placed obliquely*, are likewise the mark of a lively and ardent character.

10. The *straight* forehead, No. 5, seems to belong to a female head, and promises a clear understanding. (I purposely avoid saying the understanding of a *Thinker*, because I do not love to employ this term when speaking of the female sex. The most rational women are little, if at all, capable of *thinking*. They *perceive* images, they know how to catch and to associate them, but they scarcely go farther, and every thing abstract is beyond their reach). The contour 8 is insupportably brutal. No. 12, is the height of weakness and stupidity.

11. In order to constitute a perfect character of wisdom, there must be a happy *association of straight and curved lines*, and, besides a happy position of forehead. The association of lines is happy when they imperceptibly run in each other; and I call that a happy position of forehead which is neither too perpendicular nor too sloping, in the taste of No. 2.

12. I durst almost venture to adopt it as a physiognomical axiom, that there is the same relation between straight lines and

carves, considered as such, as there is between strength and weakness, between stiffness and flexibility, between sense and mind.

13. The following is an observation which has never hitherto deceived me. When *the bone of the eye* is prominent, you have the sign of a singular aptitude for mental labour, of an extraordinary sagacity for great enterprises.

14. But without this prominent angle, there are excellent heads which have, on that account, only the more solidity, when the under part of the forehead sinks, like a perpendicular wall, on eyebrows placed horizontally, and when it rounds and arches imperceptibly, on both sides, toward the temples.

15. Perpendicular foreheads which advance, and which, without resting immediately on the root of the nose, are either narrow and wrinkled, or short and smooth, infallibly presage a deficiency of capacity, of wit, of imagination, of sensibility.

16. Foreheads loaded with many angular and knotty protuberances, are the certain mark of a fiery spirit, which its own activity transports, and which nothing is able to restrain.

17. Always consider as the sign of a clear and sound understanding, and of a good complexion, every forehead which presents, in profile, two proportioned arches, of which the lower advances.

18. I have always discovered great elevation of mind and goodness of heart in those whose eyebone is very apparent, distinctly marked, and arched in such a manner as be easily hit in drawing it. All the ideal heads of antiquity have this curve.

19. I rank among the most judicious and the most positive characters the square foreheads whose lateral margins are still sufficiently spacious, and whose eyebone is, at the same time, very solid.

20. Perpendicular wrinkles, when they are otherwise analagous to the forehead, suppose great application, and equal energy. If they are horizontal and cut off, either in the middle or toward the top, they usually proceed from indolence, or weakness of mind.

21. Profound perpendicular incisions in the bone of the forehead between the eyebrows, belong exclusively to persons of uncommon capacity, who think nobly and intelligently. Only these traits must not be counter-balanced by others positively contradictory.

22. When the frontal vein, or the bluish Y, appears very distinctly in the middle of an open forehead, exempt from wrinkles, and regularly arched, I always reckon on extraordinary talents, and on a character impassioned for the love of goodness.

23. Let us collect the distinctive signs of a perfectly beautiful forehead, whose expression and form at once announce richness of judgment and dignity of character.

a. For this effect, it must be in the most exact proportion with the rest of the face, that is, equal in length to the nose and lower part.

b. In its breadth it ought to approach, toward the summit, either to the oval or the square. (The first of these forms is, in some measure, *national* to the great men of England.)

c. Exempt from every species of inequalities and permanent wrinkles, it must, however, be susceptible of these; but then it will exhibit such contradictions only in the moments of serious meditation, in an emotion of grief or indignation.

d. It must retreat above, and advance below.

e. The bone of the eye will be smooth, and almost horizontal; viewed downward, it will describe a regular curve.

f. A small perpendicular and transverse cavity is no injury to the beauty of the forehead—these lines, however, ought to be sufficiently delicate, so as not to be perceived but when a very strong light, from above, falls upon it: besides, they must divide the forehead into four almost equal compartments.

g. The colour of the skin ought to be clearer than that of the other parts of the face.

h. The contours of the forehead will be disposed in such a manner that if you perceive a section which comprehends nearly the third of the whole, you shall scarcely be able to distinguish whether it describes a straight line or a curve.

25. Foreheads short, wrinkled, knotty, irregular, sunk on one side, slanting, or which gather into plaits always in a different manner, will never be a recommendation to me, nor ever captivate my friendship.

24. As long as your brother, your friend, or your enemy—as long as a man, and that man a malefactor, presents to you a well-proportioned and open forehead, do not despair of him: he is still susceptible of amendment.

My farther details on this subject are reserved for the treatise on *Physiognomical Lines*.

SUPPLEMENT TO THE CHAPTER ON THE FOREHEAD;

CONTAINING.

The opinions and judgments of different Physionomists on this Part of the face, with my Remarks.

I

CHIROMANCY; A WORK IN GERMAN, WITHOUT THE AUTHOR'S NAME, PRINTED AT FRANKFORT, BY THE HEIRS OF CHRISTIAN EGENS, MDXCIV.

A NARROW FOREHEAD announces a man indocile and voracious. (The first of these assertions is true, but I do not see how voracity can depend on the narrowness of the forehead.) 'A broad forehead characterises immodesty; rounded, it is the indication of choler; sunk in the lower part, it promises a modest spirit, a heart inimical to vice.' (All this is prodigiously vague, and in many respects, extremely false. With any forehead whatever a man may plunge into impurity, give way to violent transports, or avoid certain vices; but it is altogether false that the breadth of the forehead is the characteristic sign of immodesty, and its roundness that of choler. I am rather disposed to believe the contrary. As to foreheads which are sunk toward the under part,

that is to say, prominent in the upper, I believe them to be stupid, cowardly, incapable of great enterprises.)

‘ A *square* forehead supposes a great fund of wisdom and ‘ courage.’ (All physiognomies are agreed as to this; but, in order to reduce it to a general proposition, it ought to be laid down with greater precision.)

‘ A forehead at once *elevated and rounded*, denotes a man frank, ‘ benevolent, and beneficent, easy to live with, serviceable, grateful, and virtuous.’ (All this is not exclusive, and in a great measure, depends on the position and constitution of the forehead.) ‘ A homely forehead, *without wrinkles*, can suit only a fierce and ‘ perfidious warrior, rather simple than enlightened.’ (This is still extremely vague; and with regard to the want of wrinkles, I would, for the most part, declare myself of the contrary opinion.)

II.

CHIROMANCY AND PHYSIOGNOMY, DIVESTED OF ALL THEIR SUPERSTITIONS, VANITIES, AND ILLUSIONS, BY CHRISTIAN SCHALIS. (*What a title!*)

‘ A forehead *too large* is the sign of a character timid, indolent, and stupid’ (That is according to circumstances. The author is in the right, if he means a large deformed forehead, unequal, and sunk in the middle; but the remark is false, if it be applied to a forehead otherwise beautiful and regularly arched.)

‘ A *narrow and small* forehead, denotes a man inconstant, restless, and indocile.

‘ If it is *oblong*, it indicates good sense and an open character.’ (This is too vague.)

‘ If it is *square*, it indicates magnanimity ; if *circular*, passion, and stupidity.’ (See my remarks on article I.)

‘ *Elevation* of forehead is the indication of an obstinate and inconsistent temper.’ (This definition is vague and contradictory.)
 ‘ *Flatness*, of an effemine disposition. (This is true to a certain degree, but fails in point of precision.)

‘ A forehead *loaded with wrinkles* denotes a mind reflecting and melancholic.’ (Sometimes also a narrow and frivolous mind. It is the disposition of the wrinkles which determines the question, their regularity or irregularity, their tension or relaxation.)

‘ A *superabundance of wrinkles* characterizes a man prompt and violent, who does not easily recover from his transports.’ (This too equally depends on the nature of the wrinkles.)

‘ If they *occupy only the upper part of the forehead*, they express an astonishment bordering on stupidity.’ (There is much truth in this observation.)

‘ If they are *concentrated toward the root of the nose*, they announce a man grave and melancholy.’ (This is still vague.)
 ‘ But a forehead entirely exempt from wrinkles can be the effect only of a gay and sprightly humour.

‘ With a forehead *excessively smoothed*, one must of necessity be a flatterer.’ (This proposition is palpably indeterminate.)

‘ A *clouded* forehead is the mark of a character morose, gloomy, and cruel.

‘ A forehead *unequal and harsh*, alternately intersected with heights and hollows, presents the image of a man prodigal, debauched, and faithless.’ (Or, perhaps, of a man harsh, active, and filled with projects.)

III.

TREATISE ON PHYSIONOMIES AND COMPLEXIONS. A
WORK IN GERMAN, BY AN ANONYMOUS AUTHOR.

‘A forehead *round and elevated* announces frankness, gaiety, a good heart, and understanding. *Smooth, sleek, and without wrinkles*, it prognosticates a character peevish, deceitful, but not over-stocked with sense. (!!!) A *small* forehead conceals a mind simple, choleric, cruel, and ambitious. *Round*, protuberant at the angles, and without hair, it denotes sound reason, and a propensity to great undertakings, such as are productive of glory or profit. *Pointed* toward the temples, it supposes a man wicked, simple, and inconstant. *Fleshy* in the same part, a man arrogant, headstrong, and gross. A forehead *wrinkled*, and hollowed in the middle, presages a mind contracted, and insolent, and reverses of fortune. When it is equally *bulky on all sides*, round and bald, it is the mark of a mind fertile in fallies and trick, of a decided propensity to pride, to choler, and falsehood. *Lengthened, elevated, globular, and accompanied with a pointed chin*, it denotes a being simple, feeble, and opposed by fortune.’ (How is it possible to adopt propositions so vague and so precipitate!)

IV.

THE PALACE OF FORTUNE. LYONS 1562.

‘The forehead, rounded into a great elevation, denotes a man liberal and joyous, of good understanding, tractable, and adorned with many graces and virtues.

‘The forehead full and smooth, and which has no wrinkles, denotes a man to be litigious, vain, fallacious,’ (this is absolutely false) and more simple than wise.’

'The person whose forehead is small on all sides, signifies a
'man simple, easily enraged, fond of fine things, and curious.'
(See above.)

'He who is very round about the angles of the temples,
'so that the bones almost appear, and destitute of hair, is a good-
'natured man, and of dull intellect, audacious, and fond of
'things beautiful, proper, and honourable.' (These observations
are not perfectly conformable to mine; besides, they need to be
more clearly unfolded, and supported by accurate drawings.)

'Persons whose forehead is pointed about the angles of the
'temples, as if the bones were bursting out, may be considered as
'vain and unsteady in all things, weak, and simple, and of a slender
'capacity.' (I am positively assured of the contrary.)

'Those whose forehead is broad, are easily driven from their re-
'solutions, and if it is still broader, they are foolish and defective
'in point of discretion.' (My experience says nothing of all
this.)

'Those who have it small and narrow, are voracious and indo-
'cile, filthy as swine.

'Those who have it tolerably long, possess good sense, and are
'teachable, but are by no means vehement.' (A palpable mis-
take.)

V.

JOANES AB INDIGANE.

'A broad and a round forehead have a very different signifi-
'cation. One circularly elevated is commended by some persons;
'especially if it be well-proportioned to the head. But if that
'rotundity occupy the prominences of the temples, and if it be

‘from that part bald, it indicates superiority of understanding,
 ‘thirst of honour, arrogance, and the qualities which accompany
 ‘magnanimity.

‘Skin smooth and sleek, unless betwixt the upper surface of
 ‘the nose, denotes a man profane, fallacious, and passionate.’ (See
 above.)

‘Puckered and contracted into wrinkles, with something of a
 ‘declivity in the middle, while it indicates two most excellent
 ‘qualities, namely, magnanimity and genius, denotes also one of
 ‘the worst, cruelty.’ (This indeterminate assertion is but half
 true at most.)

‘Very large, round, without hair, a man bold and deceitful.’
 (In this there is more falsehood than truth.)

‘Oblong, with an oblong face and small chin, cruelty and
 ‘tyranny.’ (Forms of this sort usually denote great vivacity,
 when the contours are at the same time strongly marked; other-
 wise they are almost always inseparable from a cowardly and ti-
 morous character.)

‘Bloated and swelled with excessive flabbiness of countenance,
 ‘a person unsteady, phlegmatic, stupid, dull.’

VI.

NATURAL PHYSIOGNOMY. LYONS, 1549.

‘A narrow forehead denotes a man indocile, slovenly, vora-
 ‘cious, and a glutton: he is like a hog. Those who have a
 ‘forehead very broad, and of great extent, are indolent with re-
 ‘spect to all their mental powers. Those who have a longish
 ‘forehead are more estimable, they easily learn, are gentle,
 ‘affable, and courteous. A small forehead is the sign of an
 ‘effeminate being. A forehead curved, high, and round, denotes

‘ a man silly and foolish. A square forehead of moderate size, in
 ‘ harmony and proportion with the rest of the face and with the
 ‘ body, is the sign of great virtue, wisdom, fortitude, and courage.
 ‘ Those who have a flat forehead, and all of a piece, attribute
 ‘ much to their honour, without having merited it.

‘ Those whose forehead is as it were covered with the head, are
 ‘ arrogant and haughty, and not fit to live in society.

‘ Those who have a forehead pinched and constricted in the mid-
 ‘ dle, quickly take fire, and for trifles.

‘ Those whose forehead is wrinkled and plaited in the upper
 ‘ part, and at the same time retreating and indented at the root of
 ‘ the nose, are pensive.

‘ Those who have the skin of the forehead loose, extended, and
 ‘ pliant, are gracious, pleasant, and courteous; they are, never-
 ‘ theless, dangerous and mischievous. They may be compared to
 ‘ fawning and wheedling dogs.

‘ Those who have a rough uneven forehead, with knobs and
 ‘ cavities, are cunning, cautious, fickle, unless they are fools or
 ‘ mad.

‘ Those who have the forehead extended and bent, are careless
 ‘ and confident.’

(I have besides consulted *Bartholomæi Cælitis Chiromantiæ ac Phy-
 siognomiæ Anastasis, cum approbatione Magistri Alexandri Achillinis*.
 He says nearly the same thing in other terms; and this is likewise
 the case with Porta. Therefore, not to multiply quotations, I
 pass these two authors in silence.)

VII.

PHILIP MAI, IN HIS MEDICINAL PHYSIOGNOMY, WHICH MAY, WITH GREAT PROPRIETY, BE CALLED A TREATISE ON CHIROMANCY AND METOPOSCOPY.

‘ The forehead from where the nose begins, to the hair, is the length of the first finger, called the index ; and when the forehead is as broad at the middle and end as at the beginning, it is a very promising sign respecting health, fortune, and understanding.’

VIII.

GULIELMUS GRATOLORUS.

‘ Those who have a great forehead are dull ; they may be compared to oxen.

‘ If small, it betokens fickleness.

‘ Those who have a broad forehead are easily roused : if very broad, they are foolish, of little discernment, and of an inflexible disposition.

‘ If round, they are passionate, especially if it is promptuary, [‘ and insensible : refer them to the ass species.

‘ Those who have a small and narrow forehead are stupid, indocile, slovenly, voracious : rank them with swine. If oblong, they have the powers of sense in perfection, and are docile, but somewhat violent ; they are of the canine order. If square, of moderate size, well proportioned to the head ; such persons are virtuous, wise, magnanimous ; class them with lions.

‘ Those whose forehead is smooth and continuous, without wrinkles, are inflexible and insensible, contemptuous, and ex-

‘cessively irascible; that is, referable to the class of the pertina-
‘cious, obstinate, and litigious.

‘He who purses together the middle of his forehead at the same
‘time with his eyebrows, is given to filthy lucre.

‘They with whom it is expanded, are flatterers: refer them to
‘the class of passive beings: and an expanded forehead is smooth,
‘being, as it were, over-stretched. It is likewise called a collect-
‘ed forehead; that is, tense and calm; as it appears in fawning
‘dogs and men.

‘They who have a cloudy forehead are bold and terrible:
‘class them with bulls and lions.

‘A forehead coming to something of a peak, and containing
‘certain cavities, is the indication of cunning and perfidy. An in-
‘termediate structure of forehead is in becoming harmony, and
‘promises well.

‘They who have a gloomy forehead are disposed to sorrow, and
‘are to be classed with the passive. Downcast and dark, it disposes
‘to loud lamentation: class such with peacocks.

‘A large forehead is always connected with a grossness of flesh,
‘and a small one, on the contrary, with slenderness.

‘A small forehead and thinness of skin denote subtle and brisk
‘spirits; and inversely. Now spirit is a subtle substance, pro-
‘duced from the vapours of the blood: and spirit is the conveyer
‘of mental good qualities into the proper organs; and, there-
‘fore, where there is grossness of humours, genius cannot possibly
‘subsist.

‘A forehead too wrinkled is the sign of impudence, and wrin-
‘kles are occasioned by excessive moisture; though sometimes,
‘likewise, from dryness; and, if they do not overspread the whole
‘forehead, they proclaim hastiness and irascibility: such persons
‘retain anger and hatred without cause, and are litigious.

' They who have a short forehead, compressed temples and jaw-bones, with the muscles of the jaws large and relaxed, contract wens. If it is tense and shining, the possessor is fawning and deceitful.

' A forehead wrinkled lengthwise, especially about the root of the nose, indicates melancholy reflections.

' A forehead lax, diffuse, or rugged, hollow in the middle, with an undisturbed tranquillity of skin, denotes craft and avarice, and, perhaps, excessive ignorance.

' A forehead very much distorted, indicates dullness and stupidity. He who has, as it were, a cloud in the furrow of the forehead, or something like a stricture in the middle, may be set down as passionate: let him rank with the bull or lion.

' A downcast lowering forehead denotes sadness, anger, dejection.

' A forehead high, broad, long, betokens increase of wealth. A low forehead belongs not to a man.

' A forehead inflated, as it were, about the temples with grossness of flesh, and with fleshy jaws, indicates a high spirit, anger, pride, and stupidity.

' A curved forehead, and, at the same time, high and round, is the indication of dullness and impudence.'

(All these propositions are so vague, and so clearly contradicted by daily experience, this decisive and peremptory tone conducts so easily to unjust or severe judgments, that it is no wonder physiognomy, treated in such a manner, should have fallen into disrepute. Add to this, that most of those who have pretended to deal in this science were astrologers and fortune-tellers, ignorant enough to place metapsophy and chiromancy on a level with empirical physiognomy, properly so called; nay, to give them the preference;—and it may readily be conceived how good sense must re-

volt against such writings. As to the apparent resemblance which they pretend to discover between men and animals, and to which the ancient physiognomists so frequently have recourse, it ought to have been demonstrated, or at least indicated, with greater precision. In vain have I, for example, sought for this pretended resemblance in foreheads : no where do I discover it ; and even when the *form* may sometimes present a species of approximation, this is presently effaced by the difference of *position*, which they almost always neglected to study. The opinion of the ancients, therefore, was entirely erroneous, and they ought to have established their inductions on the dissimilitude which results from relations so remote.)

IX.

CLARAMONTIUS ON CONJECTURE RESPECTING MAN'S
MORAL CHARACTER AND SECRET AFFECTIONS ; IN
TEN BOOKS. HELMSTADT, 1665.

‘ A square form of forehead is the sign of superior talents and
‘ sound judgment ; for it arises from the natural figure of the
‘ head, in the anterior part of which judgment carries on its operations. It likewise contributes to the knowledge and prudent
‘ conduct of affairs, and disposes their judicious arrangement.
‘ Many illustrious persons have been distinguished by this form of
‘ forehead.

‘ If forms of head, called by Galen *non-natural*, always implied
‘ defect of judgment and genius, foreheads likewise receding
‘ from the square would indicate a defect of the same faculties. But as these figures are not necessarily a proof of such defect, neither is a deviation from the square forehead a certain
‘ indication of a depraved judgment, or of a mind indisposed to
‘ knowledge. Physiognomists, however, form conjectures from
‘ the similitude of animals, that rotundity of forehead—for example, from the hair to the eyes—indicates stupidity, because

‘ this is the form of the afs’s forehead. But rotundity from one
‘ of the temples to the other, they call the sign of anger.

‘ The human forehead is great, even when confined within the
‘ mediocrity of the common standard; and magnitude of this kind
‘ contributes to clear and distinct knowledge. And the reason is,
‘ that a purer blood is requisite to such knowledge; such as is not
‘ of too hot a quality. Wherefore knowledge is concocted in the
‘ brain, even if its principle be the heart. But a large or expanded
‘ forehead renders the humours and spirits, which flow into the an-
‘ terior part of the brain, more cool, and thereby contributes to
‘ distinctness, and a clearer apprehension.

‘ But if magnitude of forehead is carried to excess, these same
‘ spirits are cooled more than is fit. Hence slowness of appre-
‘ hension, of judgment, in conduct. Aristotle classes such persons
‘ with oxen. But if the forehead be small, the spirits from the co-
‘ vering of hair, and the humours in the anterior region, are less
‘ cooled than is requisite; but heat occasions too quick a decision,
‘ and, by the agitation, intercepts and restrains purity of percep-
‘ tion and judging. The philosopher, in his physiognomics, ranks
‘ such with swine. In his History of Animals he calls them fickle;
‘ and the assertion applies on account of the faulty promptitude
‘ with which they form their opinions.

‘ In the winding of the hair from the forehead to the temples,
‘ either an angle, and that a very conspicuous one, is formed; or
‘ one less remarkable; or a curve without angles. This arrange-
‘ ment of the hair we find in Philip, duke of Burgundy, if his
‘ portrait be exact. Ferrantes Gonzago, Prosper Columnius, and,
‘ lastly, Henry IV. king of France, had eminently conspicuous an-
‘ gles; and of civil and literary characters, within my own me-
‘ mory, Jacobus Arabella, and my father Claramontius. Angles
‘ of this sort, unless they are enormous, indicate judgment: for
‘ the bone of the scull is thinner in that part than that part of the
‘ forehead, and therefore, when it is uncovered, the spirits of the
‘ anterior ventricles are more exposed to cold, and being thereby
‘ rendered purer, produce a sounder judgment.

‘ Those who have a wrinkled forehead are thoughtful ; for
 ‘ while we are thinking we contract it into wrinkles : when
 ‘ gloomy it denotes sadness ; when cloudy, boldness ; when stern,
 ‘ severity. A lowering forehead denotes loud lamentation ;
 ‘ smooth, it betokens cheerfulness : hence that expression of the
 ‘ comic poet—*Exporrige frontem*—expand your forehead ; that is,
 ‘ look cheerfully. When wrinkles extend in a perpendicular di-
 ‘ rection, and not lengthwise, they denote a propensity to anger ;
 ‘ for under the influence of this passion, the forehead is thus con-
 ‘ tracted and wrinkled. Polæmo, in his figure of a furly man,
 ‘ bellows wrinkles on him.

‘ A rough forehead, in the first place denotes impudence ; and
 ‘ if it is likewise of a large size, it is an indication even of ferocity :
 ‘ for nature has assigned to the human soul, in virtue of its superior
 ‘ dignity, a much more ample dominion over the body than to
 ‘ the soul of brutes. The perceptions of the mind accordingly
 ‘ shine out in the face, especially in the eyes and forehead. Now
 ‘ if such be the hardness of the skin, and of the flesh under it, that
 ‘ it affords not a free passage to this emanation of soul, or only in
 ‘ a very inferior degree, it is a sign of impudence, to which we
 ‘ ascribe a hard and brazen forehead : hence the expression—That
 ‘ is not a forehead of yours, it is impenetrable as a plate of hardest
 ‘ steel. But if they afford no passage whatever there seems to be
 ‘ a transition, if I may use the expression, from human transparency
 ‘ to brutal grossness, and the terrene impurity of the beasts. Po-
 ‘ læmo too assigns a rugged forehead to a man of ferocious cha-
 ‘ racter. But I conjoin hardness with ruggedness ; as hardness of
 ‘ skin does not seem to be freed from impurity, and, of course,
 ‘ from that inequality, which, in conjunction with hardness, pro-
 ‘ duces asperity. Adamantius ascribes it to a crafty, sometimes to
 ‘ a furious, person.

‘ An uneven forehead, exhibiting knobs and hollows, leads to
 ‘ suspect a man of imposture and fraud. So says Adamantius.
 ‘ The reason is, that this inequality is not to be imputed to the
 ‘ bone of the forehead, but seems to proceed from the gathering
 ‘ together of the muscles, in which likewise their strength con-

‘fists. Now the muscles of the forehead have this faculty, that
 ‘they can diversify the figure of it at pleasure, by sometimes
 ‘contracting smoothing it. But to vary the forehead at pleasure
 ‘is the characteristic of a crafty person. As this sign intimates a
 ‘certain instinct, it may be considered as the singularity of a re-
 ‘markable forehead.’

X.

PEUSCHEL:

Translated from the German.

‘The length of the forehead extends from one of the temples
 ‘to the other, and usually occupies a space of about nine times
 ‘the breadth of the thumb. The forehead, considered in its
 ‘breadth, is divided into three equal parts, which, in order to an-
 ‘nounce a man judicious and happily organised, ought to be de-
 ‘licately arched in relief, without flattening or sinking. The
 ‘first of these parts is the indication of memory; the second dis-
 ‘closes strength of judgment; and the third, richness of genius.
 (We shall speak in one of the following lectures of the signs of
 memory.)

‘A forehead quite round is no imputation on either memory or
 ‘genius; but if the middle division is the most spacious and the
 ‘most prominent, you have the distinctive character of a superior
 ‘judgment. On the contrary, if the upper section is more pro-
 ‘minent than the under, memory is the most predominant of the
 ‘intellectual faculties. Finally, if the lower section has most ex-
 ‘tent and elevation, genius has the ascendant.

‘I. A *well-proportioned* forehead, in all its dimensions of length
 ‘and of breadth, and not too fleshy, denotes much aptitude and
 ‘capacity for every thing.

‘ 2. A forehead of an *excessive* size announces a man slow of conception, but who retains so much the more tenaciously what he has acquired. Dull and sluggish in forming his ideas he will find equal difficulty, and feel equal reluctance, in executing them.

‘ 3. A forehead *too broad* indicates a man choleric, proud, vain, and blustering.

‘ 4. A forehead which *exceeds the usual dimension in length and breadth*, and which at the same time rises to an uncommon height, may be classed with No. 2.

‘ 5. A *square* forehead,’ (I scarcely have temper to transcribe such nonsense) ‘ which presents distinctly the seven planetary lines received in metempsychosis, gives assurance of a mind judicious, brave, and tractable.

‘ 6. A forehead *short and narrow* is the sign of a very contracted understanding.

‘ 7. A forehead *quite round* conveys the idea of a man choleric, haughty, impetuous, and vindictive.

‘ 8. With a forehead *too large* there is a propensity to pride; and with one *too small*, a disposition to anger and avarice.

‘ 9. There are foreheads *altogether immovable*, the skin of which is incapable of folds, unless the eyelids are compressed or extended with a violent effort. But there are likewise persons who keep their eyes continually in a downcast position, and for that reason, have always the air of slumbering. A look of this kind contributes to the immovableness of the forehead, and you will remark, in those who have contracted it, an invincible carelessness and indifference. The real cause of the unmovableness of their forehead must be sought for in their natural indolence. By long habit, and want of exercise, the skin loses

gradually, and to a certain degree, its flexibility, especially if the forehead is fleshy.

‘10. A forehead *sunk in the middle* characterises avarice.’—
(Patience at length fails me. Such are the rash decisions which have so irreparably injured the cause of humanity and of physiognomy. Avarice is a passion so very complicated, it so much depends on our situation, our education, and an infinite number of accessory circumstances, that, in my opinion, it would be extremely imprudent to maintain that such a form of forehead is a sign of avarice, in the same sense in which it is said of such another forehead that it indicates a character judicious and good, of much sensibility or harshness, bold or timid, gentle or violent. There are foreheads, however, which bear the impress of a decided propensity to avarice, and the slightest conjuncture would be, perhaps, sufficient to determine this propensity. The miser imagines he has wants which he really has not; he finds in himself neither energy nor resources equal to the supply of these wants, and, consequently, feels himself under the necessity of having recourse to means which he feels he does not possess. The choice of these means costs him much pain and trouble; and, absorbed in the means, he loses sight of the *end* to which they ought to lead, and gives them the preference. Avarice accordingly has its root in imagination continually creating wants to itself, and which finds not at home sufficient power and energy to overcome or to satisfy them. In conformity to these *data* I affix the term *miser* to the person who is tormented by cravings which he is incapable of gratifying; and this definition proves that avarice is the passion of little souls; that it supposes a want of energy, or unconsciousness of possessing it. *The man who possesses sufficient strength in himself, has no occasion to look abroad for support.* The most powerful among men was also the most generous and the most noble: no one ever was more exempt from avarice, he had every thing within himself and nothing without; but he was so powerful of himself that he reduced all into subjection, as his exclusive property, and impressed on all the seal of his supreme power. On rising up to God himself, we should find the most disinterested of all beings, because He is self-sufficient, and possesses all things.

Hence it is easy to settle the general signs which distinguish *disinterestedness* from *avarice*. An internal force, capable of subduing those wants which attempt to enslave us—this is what constitutes a character *generous* and *disinterested*. The want of such internal force, or a sense of deficiency in respect of this energy, renders a man *pusillanimous*, and a *miser*. At the same time, this determinate quantity of energy, or want of energy, may take direction entirely different, and does not always degenerate into avarice. With the same degree of force or feebleness, such an individual, placed in a fortunate situation, favoured by education and circumstances, will pursue a track entirely opposite, will create to himself other wants, and will submit to the dominion of analogous passions, which may, perhaps, turn out as much to his honour as avarice, properly so called, would have disgraced him: he will become *avaricious of time*, *covetous of great actions*, *jealous of the honour of doing good*; but his ruling passions will ever be limited to the object which occupies him in preference, and he will pursue it with a restless activity. Now that a character thus determinate should have, as a necessary attribute, *a forehead sunk in the middle*, is an opinion which cannot be adopted upon inductions the most positive. From this one example we see how unwarrantable it is to tarnish a man's reputation upon a single and an arbitrary sign, especially if that sign is taken from the solid parts. This, however, was the usual method of the ancients, and of such of the moderns as have traced their footsteps. The philosophical physiognomist goes very differently to work: he applies himself to the solution of the first general causes of the passions to fix the *degree* and the *kind of activity and passibility*, of which every individual is susceptible. He never forgets that the general mass of our energy, that the positive sum of the sentiments and powers intrusted to us, invariably resides in the solid parts of the face, and that the voluntary and arbitrary use which we make of those powers unfolds itself in the moveable parts. The bony system shews us man *such as he is capable of being*; the soft parts discover *what he is*—and, if we possessed the means of examining them in a state of perfect calmness and exemption from passion, they would disclose even the most latent dispositions.—But let us return to Peuschel, who, with all his faults, is nevertheless an ori-

ginal observer, of much greater exactness than most of his predecessors.)

' 11. A forehead *quite smooth*, without gatherings or wrinkles, and whose shining skin seems glued to the bone, denotes a man sanguine, ardent, fond of dress and gallantry.' (I have found foreheads of this description in persons the most modest and phlegmatic.)

' 12. A forehead whose surface is smooth, and *wrinkled only toward the under part*, above the nose, prognosticates a man choleric, deceitful, perfidious, and wicked. He will be either melancholic-sanguine, or sanguine-melancholic.' (This is partly vague, partly false.)

' 13. A *hairy* forehead supposes, in general, a conception excessively slow, and when, besides, the lines of the forehead are interrupted and cut short, they announce a propensity to libertinism and cozening; they even sometimes become the presage of a violent death.' (!!!)

Let me terminate this cloud of quotation with

XL.

MR. DE PERNETTY.

' The best formed head being not exactly spherical, and its convex roundness being affected by the flattening or depression of the temples, the roundness of the forehead is not exact; there results from it a form which it has been thought proper to denominate square: besides, the forehead is not exactly convex from the root of the nose up to the hair. We call that a round forehead whose form approaches nearest to convexity whether from the nose to the root of the hair, or from the one temple to the other. The open forehead is that whose figure approximates to the oblong square, with a convexity which makes part

' of the circumference, somewhat flattened, or a great circle,
 ' proportionally with the length of the square. This is likewise
 ' what they call a noble forehead, when the lines or furrows do
 ' not disfigure it by their number, by their depth, and by their
 ' directions. A well-proportioned forehead is that which is equal
 ' to the third part of the length of the face, and whose breadth,
 ' from temple to temple is double the height. This is likewise
 ' called a large forehead. If it has less height or breadth, it is a
 ' small forehead. The forehead large, square, and open announces
 ' a person of understanding and good sense, of quick conception,
 ' and capable of advising well; for it is such as it ought to be,
 ' having the best proportioned form, and the most adapted to fa-
 ' cilitate the functions of the soul. We observe this form of fore-
 ' head in the antiques which represent Homer, Plato, and many
 ' other persons of remote antiquity. We likewise find it in most
 ' portraits of the moderns who are celebrated for genius; in those
 ' of Newton, Montesquieu, and so many others.' (So far from
 presenting this open forehead, of which Mr. de Pernetty speaks,
 the antiques which represent Homer all have a furrowed forehead,
 The wrinkles we perceive in it are not confused, I admit; on the
 contrary, they are distinct, regular, and spacious; but the whole
 by no means suggests the idea of an open and square forehead.
 I find it still less in the busts of Plato, whose forehead differs es-
 sentially from that of Homer. The heads of Clarke, of Addison,
 and of Steele, may be ranked with those which are most distin-
 guishable for a forehead open, but not square. I have generally
 remarked that almost all the foreheads of the celebrated characters
 of England are admirably arched a-top.)

' Galen calls those forms of forehead non-natural which devi-
 ' ate from the square. If this deviation from the square form in-
 ' dicated a defect in the understanding and judgment, it might
 ' be possible to conclude from it, in general, this defect; but this
 ' would be a false conclusion, because this square form of forehead
 ' indicates, in truth, the perfections of which we have spoken, with-
 ' out, however, being absolutely requisite, and without excluding
 ' all others. Some physiognomists have pretended, notwithstand-
 ' ing,' (and I am entirely of their opinion,) ' that a too sensible

‘convexity of forehead taken from the root of the hair to the eye-brows, is a sign of stupidity or imbecility, and that this convexity, considered from one of the temples to the other, announces a propensity to anger. Aristotle compares them to the forehead of the ass.’ (The opposite form of forehead inclines much more to the choleric temperament.)

‘If the size of the forehead be excessive, the space which the spirits have to traverse is too vast; the coldness of the brain extinguishes their fire and activity: hence the man becomes slow of conception, and this is communicated to all his determinations and actions. This is the forehead of the ox.’ (The magnitude of the forehead alone is far from being the only thing which impresses on the ox his character of stupidity. Were this the distinctive character of stupidity, the elephant would be of all animals the most stupid; whereas he is, in truth, the most intelligent. The air and character of stupidity, ascribed to the ox, proceed from the form and position of his forehead: a slight degree of attention will be sufficient to convince you of it.)

‘If the forehead offends from excessive smallness, the current of the spirits through it is disturbed and confounded; the judgment does not wait to compare ideas: it is precipitate and defective. Such foreheads are a near kin to that of the hog. Aristotle says that they announce inconstancy and indocility.

‘The concurrence of the root of the hair with the upper part of the temples forms a sensible angle in this inflection. Sometimes the forehead terminates there in a circular form. This appears more commonly in the female forehead, where the hair rarely terminates in a decided point in the middle. The angle just mentioned gives to the forehead the square form; but if this angle extend too far, it changes the form, and becomes a defect.

‘It is necessary to distinguish between the narrow and contracted, and the low forehead. This last means a forehead on which the hair descends too far, and mars its natural proportion in respect of height, which is the third part of the face; the nose

‘ occupying the second; and the space from the nose to the point
 ‘ of the chin, the third. The narrow and contracted forehead is
 ‘ when the hair encroaches too far from the temples upon the fore-
 ‘ head, and diminishes its requisite breadth. It is that of the hog
 ‘ — To the small forehead is ascribed vivacity of temper, a dis-
 ‘ position to prattle, unsteadiness, and a rash, inconsiderate judge-
 ‘ ment; but the narrow forehead is condemned as being the indi-
 ‘ cation of folly, of indocility, of gluttony, &c. The ancient
 ‘ Romans considered a low forehead, when not excessive, as a trait
 ‘ of beauty.

‘ Insignem tenui fronte Lycorida
 ‘ Cyri torret amor.’

HOR.

Winckelmann has made the same remark, which certainly well
 deserves insertion. Let him speak for himself.

XII.

‘ The forehead, in order to be beautiful, ought to be low.
 ‘ This form is so appropriated to all the ideal heads, and to the
 ‘ youthful figures of ancient art, that it is sufficient to enable us
 ‘ to distinguish between an ancient and a modern production.
 ‘ By the *elevated* forehead alone I have detected several modern
 ‘ busts, placed very high, and which it was out of my power to
 ‘ examine very closely. We meet with very few of our artists
 ‘ who have paid attention to this kind of beauty. I am even
 ‘ acquainted with some who, in figures of youth of both sexes,
 ‘ have elevated the forehead naturally low, and made the hair re-
 ‘ tire, in order to produce what they call an open forehead. In
 ‘ this article, as in many others, Bernini has sought for beauty
 ‘ by means diametrically opposite to those of the ancients.’
 (He himself had an elevated and spacious forehead, and for this rea-
 son, perhaps, was less fond of short foreheads.) ‘ Baldinucci, his
 ‘ panegyrist, informs us that this artist, having modelled the figure
 ‘ of Louis XIV. in his youth, had removed upward the hair of the
 ‘ young king from off the forehead. This diffuse Florentine,

‘who imagined that he was in that instance producing a wonderful proof of his hero’s delicacy of taste, only exposed his want of tact and of knowledge. Any one may make the experiment on a person who has a low forehead, by covering the hair of the forehead with his fingers, and supposing the forehead to be so much elevated; he will be immediately struck with a certain violation of proportion, and become sensible how prejudicial to beauty an elevated forehead may be.’ (That is to say, *for such a given forehead*. But take it inversely, I confidently maintain, that to be convinced of the bad effect of a low forehead, it is sufficient to cover with the finger the upper part of an elevated forehead, and to suppose it so much shortened: how sensibly will the violation of proportion then appear! I mean, *in that individual*. Any face whatever will always be disproportionate, at least in the eyes of an experienced physiognomist, the moment you add or retrench. Winckelmann’s observation, therefore, proves nothing either as to the beauty of low, or the ugliness of elevated foreheads: though, on the other hand, I cheerfully admit that, in general, low foreheads are more agreeable, more expressive, and more beautiful than elevated foreheads.)

‘In conformity to this maxim, the Circassian women, to have the appearance of a low forehead, comb down the hair of the front locks, so that it approaches almost to the eye-brows.’ It is impossible for me to conceive how Winckelmann, *the apostle of beauty*, should have undertaken the elogium of such a piece of dress; or how Winckelmann *the physiognomist* could have pardoned it.)

‘Ancient commentators are of opinion that Horace, in celebrating his *insignem tenui fronte Lycorida*, meant to describe a low forehead; *angusta & parva fronte, quod in pulchritudinis forma commendari solet*; [*the low and small forehead, usually esteemed an article of beauty*.] But Cruquius has not hit the meaning of this passage, for he says, in the remark which accompanies it: *Tenuis & rotunda frons index est libidinis & mobilitatis simplicitatisque sine procaci petulantia dolisque meretricis*: [*a small round forehead is the indication of the amorous passion, of levity and simplicity, without*

‘the lascivious petulence and the cunning of the courtesan.’ (The commentator Cruquius, however, expresses himself with more physiognomical accuracy than Winckelmann, for a small rounded forehead is neither beautiful nor noble, unless it be only half convex.) Francis Junius is equally mistaken respecting the word *tenuis*, which he explains by the *apalon kai drosodes metopon*: [the sleek and roscid forehead] of Anacreon’s Bythallas. The *frons tenuis* of Horace is the *frons brevis* which Martial requires in a handsome youth. Neither is it proper to render *frons minima* of Circe in Petronius by *petit front*, as the French translator has done, as the forehead may be at once broad and low.’ (Nay more, a certain breadth of forehead necessarily supposes that it must be low.) ‘We may give Arnobius credit for his assertion, that women who had a high forehead, covered the upper part of it with a fillet, to make it appear shorter. To give the face the oval form and the perfection of beauty, the hair surrounding the forehead must encompass the temples in a circular form, a conformation which we find in all beautiful women.’ (And which is, in effect, the most advantageous; which announces equal dignity of soul, and accuracy and clearness of discernment.) ‘This form of forehead is so appropriate to all the ideal heads, and figures of youth of ancient art, that you meet with none having retiring angles and without hair above the temples. Very few of our modern statuaries have made this remark; in all modern restorations of youthful male heads on antique statues, you observe at once this injudicious idea, as you uniformly find the hair advancing in slopes upon the forehead.’

Let us now return to Mr. de Pernetty, who, but for this digression, would, perhaps, have tired us.

‘If some authors are to be believed, nothing but what is mean and effeminate need be expected from persons whose forehead offends in respect of smallness. Fuchsius adds, that they are extremely irascible, unsteady, volatile, prattlers, and priggish, envious, affected admirers of great actions, but little disposed to imitate them, because the ventricles of the brain being too confined, their ideas are there jumbled and confounded. They delight

‘ to stun you with protestations of friendship and benevolence, but
 ‘ the heart takes little interest in them; they are quickly lost in
 ‘ their attempts to reason, because they are able neither to pre-
 ‘ serve the chain entire, nor to keep sight of their object, and be-
 ‘ cause, with them, the tongue always outruns the mind.

‘ A forehead very much furrowed and wrinkled, indicates a man
 ‘ thoughtful and full of care; for when the mind is seriously em-
 ‘ ployed, whether with anxiety or sorrow, we contract the eye-
 ‘ brows.

‘ Those who have a cloudy, lowering forehead, are meditating
 ‘ melancholy scenes, or daring enterprizes; for this reason, Terence
 ‘ puts these words into the mouth of one of his characters, to his
 ‘ friend who wore a pensive air: *exporrige frontem*, smooth your
 ‘ forehead.

‘ When the wrinkles or furrows have a perpendicular direction,
 ‘ they announce a choleric person; for such wrinkles are formed
 ‘ in the paroxysms of that passion. The Latins call this kind of
 ‘ forehead, *frons rugosa*: the wrinkly forehead. But a forehead
 ‘ hard and rough (*frons aspera*), whose parched hide absorbs the
 ‘ rays of light, indicates impudence and ferocity. These are what
 ‘ we call *brazen foreheads*, which are never susceptible of a blush,
 ‘ and have a propensity to inhumanity, and to many other vices.’
 (When the unevennesses are well disposed, symmetrical and square,
 brazen foreheads of this sort announce a character infinitely ener-
 getic and enterprising: but it would be extremely wrong to accuse
 them indiscriminately of *ferocity*. The *ferocious* is a *weak* man,
 who, under the dominion of an arbitrary impulse, rejoices like a
 madman in the calamity of another; who, like the miser, em-
 ploys the *means* as the *end*. Now no one but a being excessively
 weak, can overlook the end of an action, in attaching himself to
 the means.

‘ The uneven forehead seems composed of small eminences,
 ‘ which form as it were ridges intermixed with valleys and little
 ‘ hollows: it is the indication of a propensity to trick and im-

' posture, especially when the prominences are the effect only of
 ' the repeated contraction of the skin, and of the muscles which
 ' it covers, and not of the form of the bone of the skull. For
 ' there is nothing in this case but the action of the muscles,
 ' which, being an effect of the will, draw back, contract, or ex-
 ' tend the skin.—Now it is universally known, that it is the pro-
 ' perty only of a cheat, an impostor, a knave, to mask his fore-
 ' head at pleasure, by impressing upon it whatever motions he
 ' thinks fit to practise. To unmask him, then, we must observe
 ' his eyes, in which the emotions of the heart are more naturally
 ' displayed.' (How easy is it to view the same object in two
 different points of light? For my part, it appears to me incontest-
 able, First, that the bony part of the forehead never changes: this
 it is impossible to deny. Secondly, the skin of the forehead being
 spread over the bone, it must be regulated by the latter; it has the
 power of contraction, but in a certain manner only. Thirdly, the
 wrinkles of the forehead are a consequence of the motion of the
 skin, and, of course, a consequence of the action of the motion of
 thought, of feeling, of pain, &c. In order, then, that the cheat
 should not betray himself by the forehead, he must possess the
 power of smoothing the skin of it at pleasure, of reducing it to a
 state of inactivity and impassibility. The *wrinkles* are the inform-
 ers against the cheat: they contribute more to unmask him
 than any thing else. Let the forehead be otherwise as energetic,
 as harsh as you will, the man is not for that a cheat, God did not
 create him such. It is true, at the same time, that such a quantity
 or such a defect of energy, may favour the propensity to roguery,
 but does not necessarily lead to it, and the bony system of the
 forehead is, at most, only an indication of this propensity. That
 being the case, and the solid parts not admitting any species of
 dissimulation, it will be still necessary to consult the movements
 of the skin, or the wrinkles, which will assist us in resolving the
 question. Is this man a cheat, or not? Let us now suppose, that
 the wrinkles can explain the mystery, and they only can do it, is
 it creditable that the cheat is capable of effacing their traces as
 easily as he can wipe the sweat from his forehead? that he is able
 to extirpate them so completely, as to prevent the possibility of
 their re-appearance, at the moment, perhaps, when he is least

aware of it? Never will he acquire the power of doing this; how then dares any one affirm with a confident tone, *that the cheat can mask his forehead at pleasure by impressing on it whatever movements he thinks fit to practise?* Let me be understood, however. I do not say 'that the cheat is incapable of disguising himself;' on the contrary, he sometimes succeeds. Neither do I say, 'that the forehead is always the infallible detector of the cheat;' but I say, 'that if the cheat is liable to detection by the forehead, —it matters not whether it be the solid form or the movement of the skin which betray him,—then he is rendered incapable of dissimulation, as he has neither the power of altering the bony system of the forehead, nor of effacing its distinctive wrinkles.'

It is easier to practise imposture in things which do not, than in those which do exist, and that is one of the cases in which it may be said: *A city that is set on an hill cannot be hid.*

'There are then,' continues Mr. de Pernetty, 'different sorts of foreheads, and these differences are extremely perceptible even to those who consider them with no extraordinary degree of attention. Some prepossess us in favour of the person, others to his disadvantage. In effect, a serene forehead announces habitual tranquillity of soul, and gentleness of character. It is a saying of Seneca: Nothing is truly sublime but the most exalted virtue, and nothing great, but what is, at the same time, calm and gentle. The region of the atmosphere next the stars is not obscured with clouds, nor agitated with tempests, like the inferior regions, where boisterous winds spread tumult and confusion: all there is perfect tranquillity. In like manner a great soul, an elevated and sublime genius, enjoys undisturbed repose; he has a modest and gentle air, a serene and majestic forehead.'

'But an open and inviting forehead is very frequently the indication of fawning and flattery, sometimes of a man who is actually spreading a snare for you. We see this *frontem expor-rectum & blandam* [*smooth and fawning forehead*] in dogs, who

‘ flatter you for a bone to gnaw, the opposite of the severe and
 ‘ cloudy forehead, which is the index of anxiety, of harshness of
 ‘ character, sometimes that of courage, but at the same time of
 ‘ ferocity: such are the foreheads of the lion, the bull, and the
 ‘ mastiff.’—(These three foreheads, which Mr de Pernetty here
 jumbles into one and the same class, are nevertheless entirely dif-
 ferent.)

‘ The beauty of the forehead then consists not only in its large-
 ‘ ness, its round or square form; but in its exact proportion with
 ‘ the other parts of the face, as well as in its majesty, its severity,
 ‘ and in the graces which accompany these. We are struck with
 ‘ the beautiful, we admire it, we are subdued by the graceful, we
 ‘ love it. The former is the *pulcher* of the Romans; the second
 ‘ is their *formosus*, or their *pulchritudo cum venustate*; [beauty and
 ‘ grace united.]

‘ An ugly forehead is one that offends by excess of whatever
 ‘ kinds or by other of the defects which we have pointed out, un-
 ‘ der the epithets of austere, rugged, harsh, cloudy, &c. and which
 ‘ the Romans expressed by *frons gibbosa*, *frons aspera*, *rugosa*, *obnu-*
 ‘ *bilosa*, *tristis*, *obscura*, *obducta*, *feralis*, &c.

‘ A forehead wrinkled, before age has impressed its own traces,
 ‘ indicates a melancholic temperament, which has been plunged in
 ‘ the anxieties and inquietudes of business, engaged in the pursuits
 ‘ of ungratified ambition, or in a course of uninterrupted and se-
 ‘ vere application to study; but the stern constricted forehead,
 ‘ which the Romans called *frons constricta*, *frons caperata*, usually
 ‘ denotes severity and malignant censure, as well as envy. Hence
 ‘ that expression of Petronius, alluding to Cato the Censor:

Quid me spectatis constricta fronte Catones?

‘ It may therefore be laid down as a general proposition, *mon-*
 ‘ *strum in fronte, monstrum in animo*: [A monster in forehead, a mon-
 ‘ ster in mind.]

‘ As to the lines or furrows perceptible in the forehead, and





' which cross it in height, in breadth, or in any other direction, it
 ' is well known that the fewer in number and of the less depth
 ' these lines are, the more they denote humidity of temperament,
 ' as may be observed in infants, in young persons, and in females.
 ' Broad lines announce a gentle warmth, because it is tempered by
 ' humidity, and discover a gay and cheerful disposition, which has
 ' not been greatly soured by the reverses of fortune. Narrow lines
 ' seem to be peculiar to females, and men of an effeminate character.
 ' There are usually five or seven lines, never less than three. Such
 ' as are straight and continuous indicate a happy temperament,
 ' constancy, firmness, and rectitude. Those which are broken
 ' and wind about irregularly are an indication of the contrary,
 ' when they recede very much from the straight line, and intersect
 ' each other in different directions. The lines which extend in
 ' ramifications, are, it is said, the indication of a projector, of a
 ' man irresolute and unsteady.'

I have only to add, that I pretend not to approve of every thing
 which I have passed over without remark in these different ex-
 tracts. A more particular discussion would have, of itself, filled a
 volume. Besides, the observations of the authors whom I have
 quoted, ought to have been supported by accurate drawings, with-
 out which we always say too much, or too little, in physiognomy.

ADDITIONS

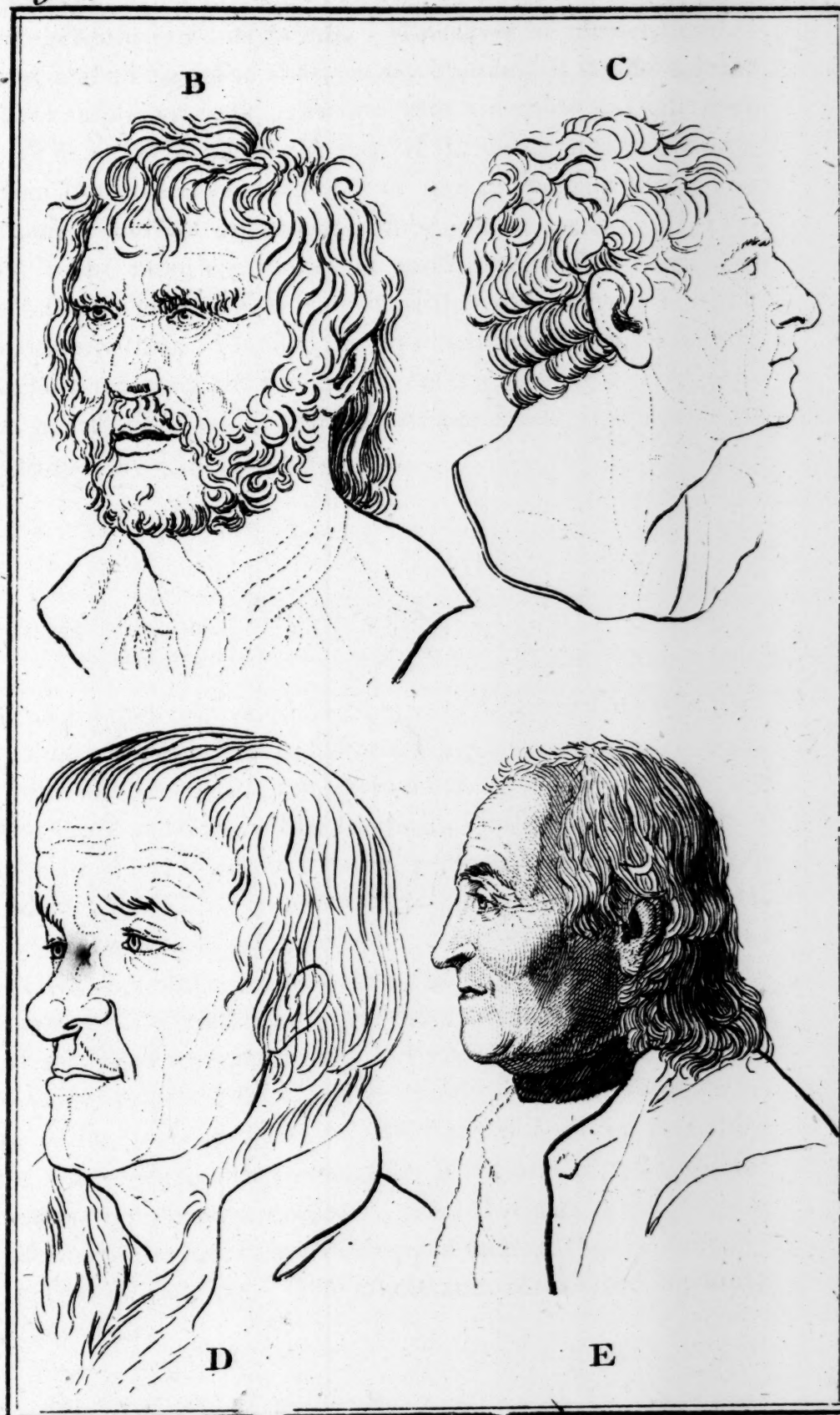
TO THE PRECEDING CHAPTER. A.

The annexed plate will elucidate several of our doctrinal po-
 sitions. *Sagacity, perspicacity, profundity*—these are the qualities I
 spy in the three profiles under inspection. No. 1 is not an
 universal genius; he selects, and attaches himself to a particular
 point: No. 2 embraces a more ample field, and ranges through
 it at its ease: No. 3 lays hold, in objects, of every thing they
 present: he digs, he penetrates, he examines them in their com-
 bination, he decomposes them, and considers all the parts sepa-

rately. 1, Is the best disposed for the *arts*; 2, has most *taste*; 3, is the greatest *philosopher*. Forehead 1, has nothing keen, it is simple and open: this man is capable of extracting the quintessence of things, without employing violent efforts: his look concentrates, as in a focus, the rays which the forehead has collected. With that contour more shaded and more compact, 2, will better distinguish, and act with greater effect, than the preceding: 3, advances directly to the point: what he has once laid hold of, he never lets go: he disposes his materials with more care and reflection, but with less intelligence and taste than the other two: his bony constitution implies mental firmness not easily to be shaken or turned from his purpose. The form of the forehead, however, slopes rather too much, and the projection resulting from it is too mean to permit this head to rank among those of great men. It is impossible for me to express it too decidedly, the smallest concavity of forehead is of astonishing significance, and is frequently inexpressibly injurious to the character. Observe farther, in these three portraits, the harmony of the forehead with the other parts of the face, with the contour of the nose, the cheek bone, the lips, the chin, the eyes, the eye-brows, and the hair. Were I a prince, 1, should be my designer: 2, my reader: and 3, my comptroller-general.

SENECA. B.

This head cannot possibly be that of Seneca, if he is the author of the works which bear his name. The forehead indeed suggests the richness of imagination, and the energy of the Latin philosopher, but so far from harmonising with his delicacy and ingenious manner, it is harsh, inflexible, untractable. The whole of the physiognomy bears the same impress. Every thing in it is full of force and impetuosity; every thing announces violent passions, easily roused, but calmed with difficulty. There is in each part separately, and in their union, a shocking coarseness and vulgarity. The arrangement of the hair and of the beard, the form of the eye-brows, that of the mouth, of the chin and





neck, equally contribute to produce this disagreeable effect. This face, however, is not destitute of interest, because it is complete and homogeneous in all its points. Whenever he pleases, he will be all eye, and all ear; and that, in my opinion, is saying a great deal. That suspicious look pries into your thoughts and discovers them. The wrinkles about the root of the nose and the eyebrows conceal an hundred answers instead of one to every question you can propose. Do not undertake to subdue that forehead, if it resist you. The mouth promises at most a character frank and trusty: but you must expect from it neither delicacy nor ceremonious circumspection. Finally, the nose is superior to all the rest; and, without reaching the sublime, denotes a mind energetic, productive, penetrating, which, with all its coarseness, is replete with ingenuity and farcastic humour.

ADDITION C.

Here is another pretended Seneca, very different from the preceding, but altogether as indifferent a representation in its way. The profile has, however, ten times more ingenuity and delicacy than the large portrait. The forehead, considered separately is not much superior, if you will: nay, perhaps it contains not very extraordinary sense, but you cannot refuse to it either profound capacity, or power of reasoning, or uncommon firmness; it turns every object over and over, and examines it on all sides. The rest of the contour is perfectly homogeneous, animated with the same spirit of analysis and penetration, but associated at the same time with the most exquisite taste. The eye too discovers superior sagacity. The forehead is the only part where I do not find this; it is not sufficiently gentle to characterise the man of taste, and for that reason it presents a contrast. It is this part which forbids me to ascribe to the face below delicacy of feeling, though I readily allow it that of judging. The whole announces more ingenuity than strong sense.

ADDITION D.

I have forgotten whom this portrait represents, but a name is of no significancy, and, I will answer for it, the original is a man prudent and clear-sighted, an accurate discerner, and a just reasoner. Without reaching the sublime, without being a philosopher, properly so called, or a poetical genius, he is a man of science, of erudition, and possessed of very extensive knowledge. Resolute from character, he will shrink from no trial, and if attacked, will maintain his ground. His square forehead bears witness to a prodigious memory, much good sense, and a firmness which will degenerate rather into obstinacy than into severity. Foreheads which, in the whole, are as prominent as the one before us, and which, the wrinkles excepted, approach to the perpendicular form, generally exclude aquiline, sloping, and turned noses, but they almost always admit a projecting under lip and chin, as, for example, in the portrait of Zuinglius. Persons thus conformed will maintain a distinguished place in council and in the cabinet: you may employ them to advantage in laborious discussions, whether in literature or in politics.

KLEINJOGG. E.

THE RUSTIC SOCRATES.

This form of face is neither sublime, nor of a regular beauty: but such as it is here presented must, however, be allowed to pass for beautiful. You distinguish in it a certain elevation, much gentleness, wisdom, serenity and simplicity, less depth than good sense, clearness rather than a taste for research, and, as the biographer Kleinjogg has well expressed it, thought, feeling, and action are here in complete harmony. I spoke a little ago of the astonishing signification resulting from the smallest sloping of the forehead, viewed in profile. The superior arch of the one before us is as pure, as happy as it possibly can be; it requires an eye the most experienced to discover the almost imperceptible cavity which

has slipped into the drawing, from the eye-brows to the place where the upper part of the forehead begins to bend, and yet the failure in this single trait is sufficient to derange the whole form of the forehead, to blunt the line of the contour, and to weaken the physiognomical expression. I must likewise find fault with the extremity of the frontal sinus, the transition from the forehead to the nose, which is not sufficiently clear, which does not flow easily, and imperceptibly melt away, and, for that reason, produces a disadvantageous effect. The nose, as well as the eye, is replete with delicacy and dignity, and unveils a mind susceptible of the highest cultivation. I find in the mouth a character of reflection, a discernment, and a sagacity extremely rare among the inhabitants of the country, but the print exhibits a degree of exactness, order, and neatness, to which the original seldom restricted himself but on festivals. The void which here appears in the contour of the jaw, must certainly be a deviation from the truth, because it forms a contrast with the wrinkles which furrow the rest of the face. Were I called upon to characterise this man, I would place him in the foremost rank of persons endowed with good sense; but, on the other hand, I would place him very low in the class of tender, feeling, or passionate souls. As a foundation for such decision, I would consult only the forehead, and the perpendicularity of the upper lip, though in this last section there is something blended which gives it a tint of goodness. In general, this physiognomy is an interesting flower in the garden of the creation: at the moment I write, this flower droops and dies, and its fall fills every honest heart with regret.

ADDITION F.

KLEINJOGG IN CONTOUR.

I.

This is still the profile of Kleinjogg. It is only a simple outline, and somewhat hard, but given with so much the more precision, energy, and harmony. In this sketch, the arch of the forehead is not so easy, so clear, so delicate, as in the print; but the continuation of the outline, and its transition to the nose, appear to me natural and true. A forehead like this, implies the certainty of an acute discernment and sound judgment of things, and, in this respect, it disputes the superiority with the preceding, at least as far as the lower section is concerned. The look also is more sound and more penetrating. In both figures the nostrils have equal delicacy, and the hair indicates a man intelligent, gentle, and tractable.

II.

In this head I discover an enterprising spirit, applying itself with ardor to whatever it is engaged in, and pursuing with undiverted industry what it has once begun. I ascribe to it more practical reason than philosophic penetration. It is much more choleric than Kleinjogg; has a greater facility in catching details, but is less capable of comprehending a whole. The forehead, in particular, is one of those which contain a multitude of ideas, clearly perceived and clearly unfolded. The whole form is perfectly adapted to a man of business in a middling condition.

Kleinjogg



and
pro
and
Th
not
dar
fag
wid
full
thi
ma

III.

You will find in the third most ingenuity, gentleness, sensibility, and even wit. There is here a propensity to devotion, and that propensity is necessary to him. Every feature depicts a man calm and composed, who reflects maturely, and who examines at leisure. The forehead has scarcely any prominence; there is nothing bold, nothing hard in its outline; nothing which bears the mark of a daring or creative genius. It announces more wisdom than sagacity, and is the opposite of 2, which displays more sagacity than wisdom. In other respects, the whole of the physiognomy is wonderfully harmonious: the eye, the mouth, the nose, the chin, every thing corresponds to the fundamental character, every thing is animated with one and the same spirit of attention.

ADDITION G.

It is now more requisite than ever to apply the general rule, according to which we have laid it down as a principle, 'That every thing is homogeneous in man: that each part, and each part of that part preserves more or less the character of the whole.'

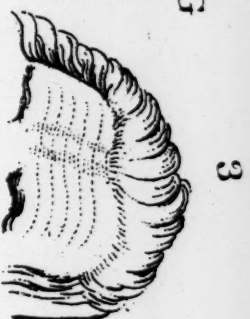
The smallest wrinkle of the forehead is analogous to the structure of the whole forehead, or, in other words, it is an effect of the whole. Now there is no effect without a cause, and every thing may be traced up to its source. Such as is the soil, such are the fruits which it produces; such as is the forehead, such are the wrinkles formed in it. Foreheads entirely smooth are not less rare than characters completely good or completely wicked. The most imperceptible trait is still a physiognomical line. Examine the foreheads of changelings-born; nothing can be more expressive or more striking than the wrinkles of their foreheads; they are always many in number, deeply traced, crossed, and intersected. The wrinkles impressed by care differ prodigiously from those which are the effect of joy. In serious meditation the skin of the forehead contracts quite differently from what it does in the moment of recreation.

Among these foreheads there is not a single one either smooth enough, or in a style sufficiently great to insure respect from the wrinkles alone; but it is likewise true, that to render them more sensible, the engraver has strengthened them a little; and the physiognomical expression always suffers when the wrinkles of the forehead are strongly marked, and especially when the contraction of the skin is not a voluntary movement.

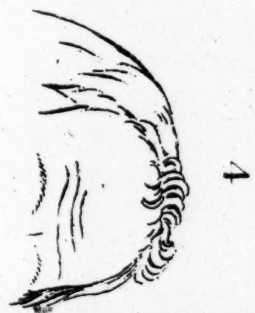
The four foreheads of the preceding plate all belong to persons of sense. Scrupulous to excess, 1. exhausts himself in plans and projects. 2. Possesses capacity, and an astonishing me-

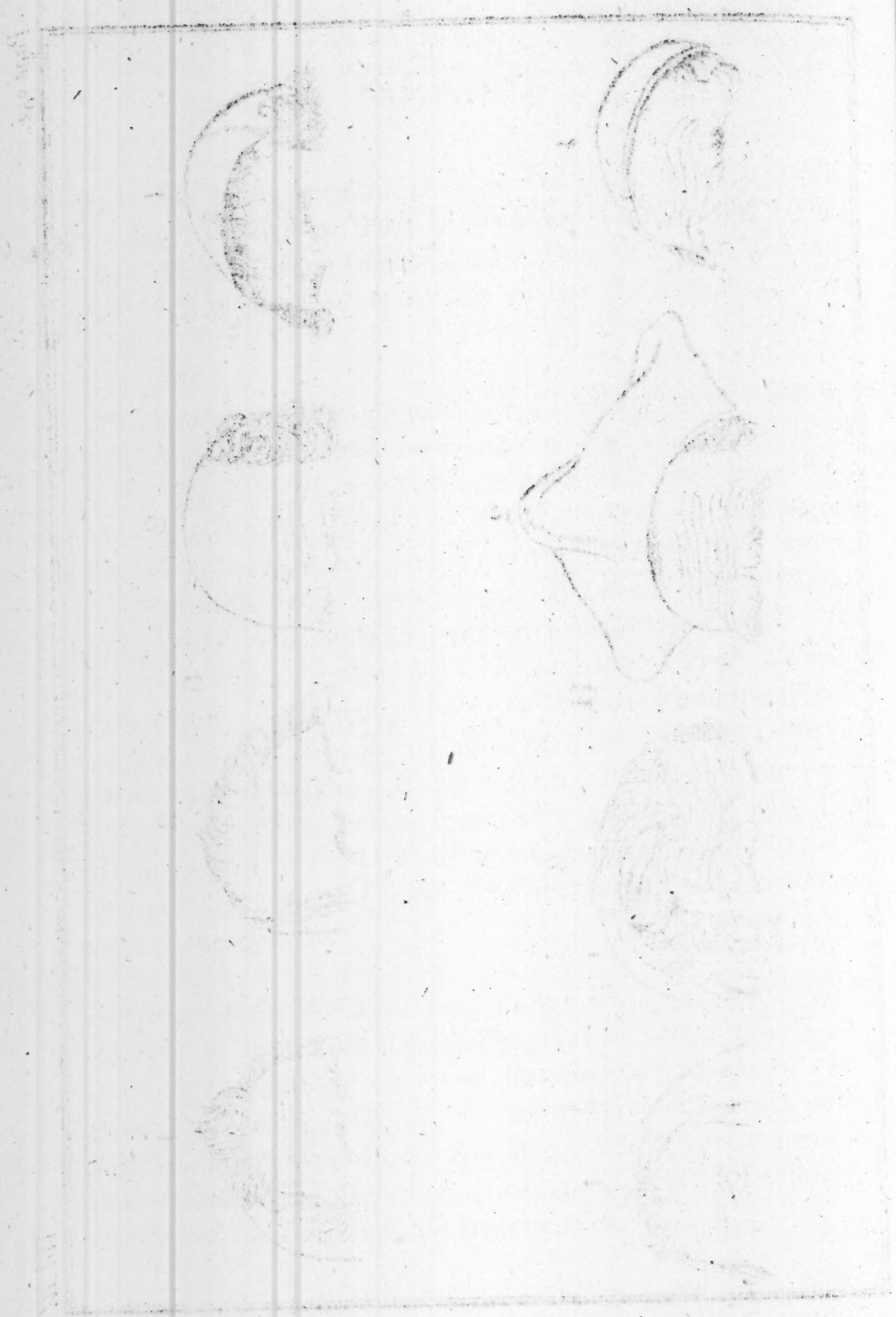


G



H





mo
ou
of

pe
pe
rad
tw
the
be
an
ing
rof
an
he

mory, but I discover in him nothing great. 3. Is judicious without much penetration. 4. Has most genius and greatest powers of reasoning.

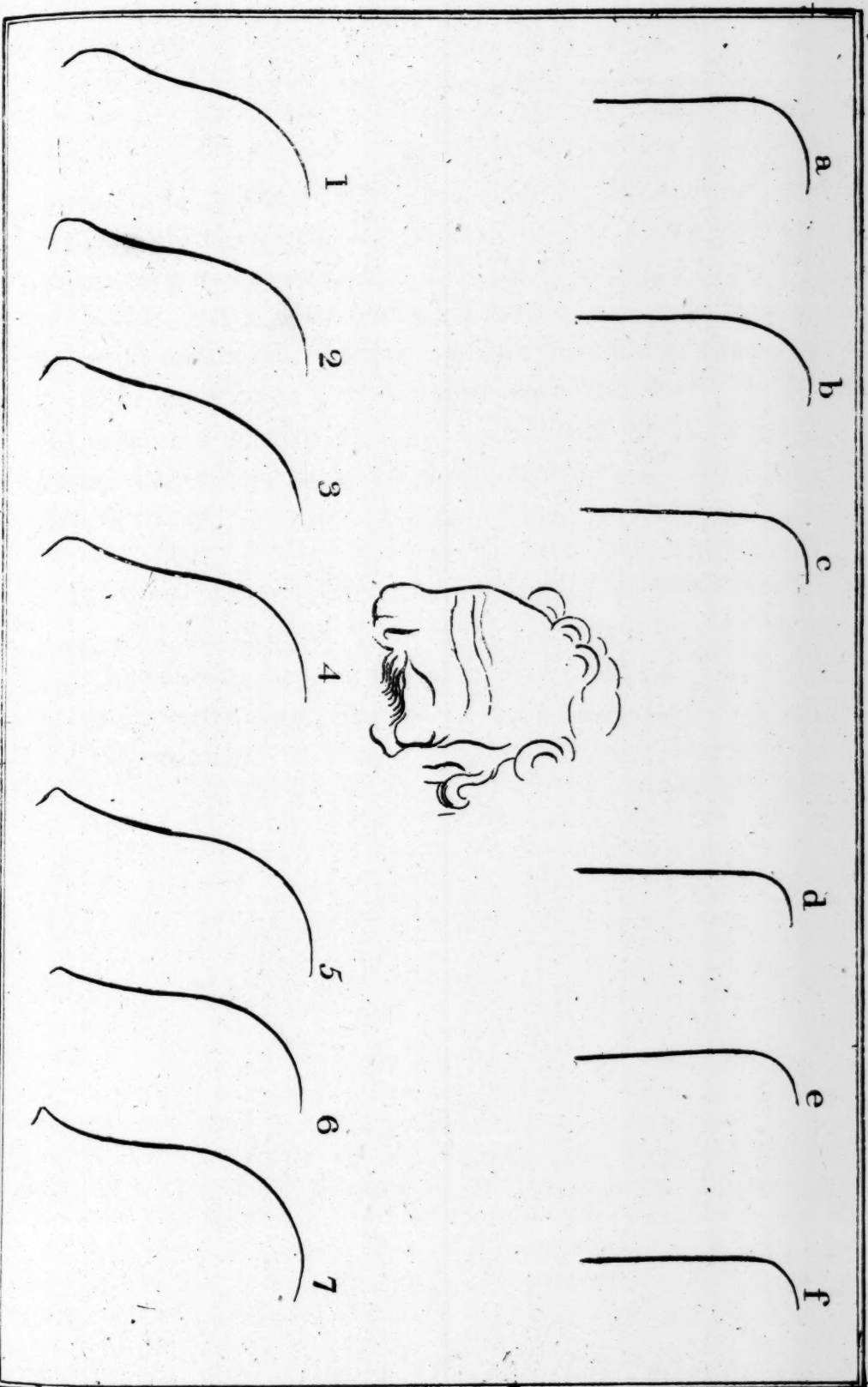
ADDITION H.

To judge of these from the form and from the wrinkles, 1. appears to me the wisest of the four. 2. Is more energetic, more penetrating, more firm, but he is almost *too rational*. 3. Is a character of brags, possessing less reflection, and more force than the two preceding. He does not easily yield to impressions, he resists them long, he distrusts them; but once received, they are never to be effaced. Let him then take good heed how he adopts an idea, and be sure that he is sufficiently ascertained of its truth! Feeling and experience attract me in preference to 4. Purity, generosity, serenity, tranquillity, and gentleness; he possesses all these, and, besides, an affectionate character, though in his attachments he will discover more constancy than warmth.

ADDITION I.

Foreheads such as these have no real existence. Such a perpendicularity and such a curve cannot go together, the one excludes the other. Nature, in all her organisations, rejects straight lines: they are no where to be found, and as the progression of a curve, they imply a contradiction. The contour *f*, is the most shocking of the six. *a*, just begins to enter into the order of possible beings, but the others gradually depart from it. The more a forehead shall approach one of these forms, the more destitute such a person will be of warmth and imagination: it necessarily supposes a sluggish understanding and a temperament of ice.

What a difference between all these first five foreheads and No. 6! How natural this last is! How much it puts us at our ease! For whatever deviates from Nature inflicts pain, whereas we are always pleased and rendered happy by a regular form. The one before us does not rise to superiority, but it denotes a clear and sound judgment, productive force, the gifts of reflection and eloquence.



F
ph
co
be
im
w
th
m
N

er
m
h
a

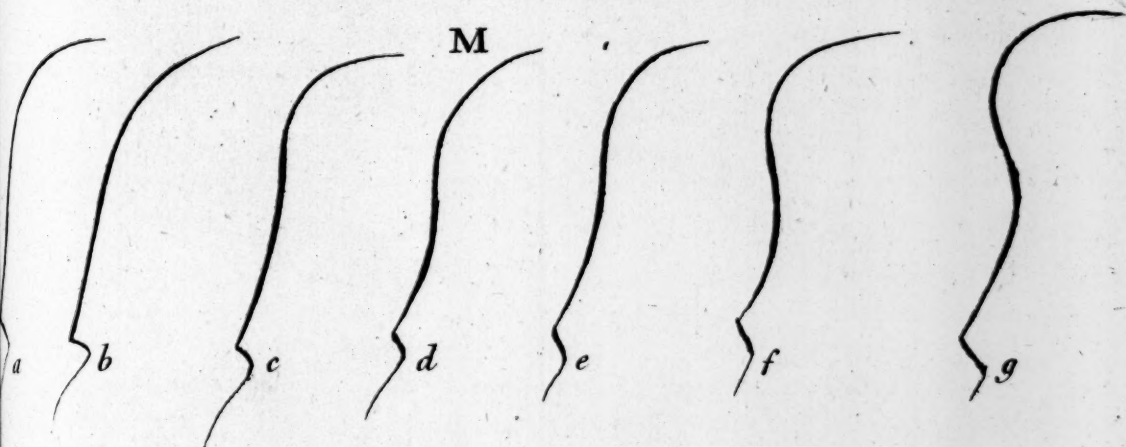
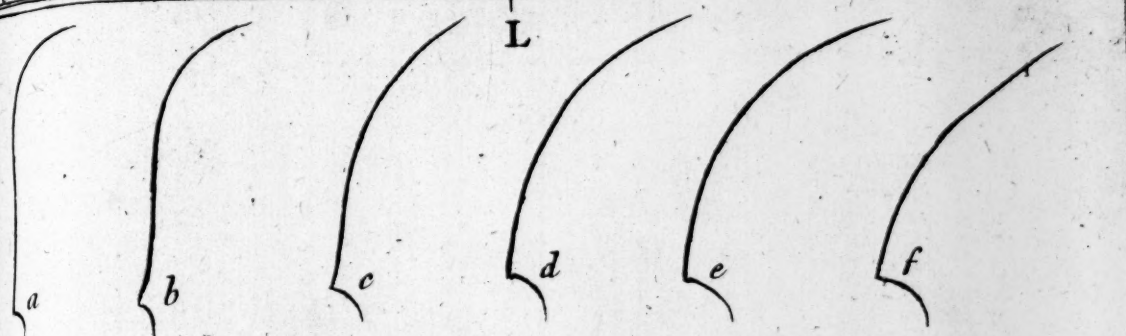
ADDITION K:

From 1. to 7. the frontal sinus gradually strengthens, and the physiognomical expression resulting from these cavities thence becomes more and more fatal. Strictly speaking, forehead 1. may be sensible, but 2. is evidently less so, and will never form any but imperfect and confused ideas. 3. Is a little better than 2; and 4. would be superior to 3. if it sloped more backward. 5. Is under the dominion of that species of obstinacy which is peculiar to mental imbecility, and this defect becomes still more glaring in Nos. 6, and 7.

With ever so moderate a share of instinct, of tact and experience, after the slightest study of the forms and style of Nature, it must be evident, beyond the possibility of doubt, that with foreheads similar to these, the rest of the face is completely irregular and disgusting.

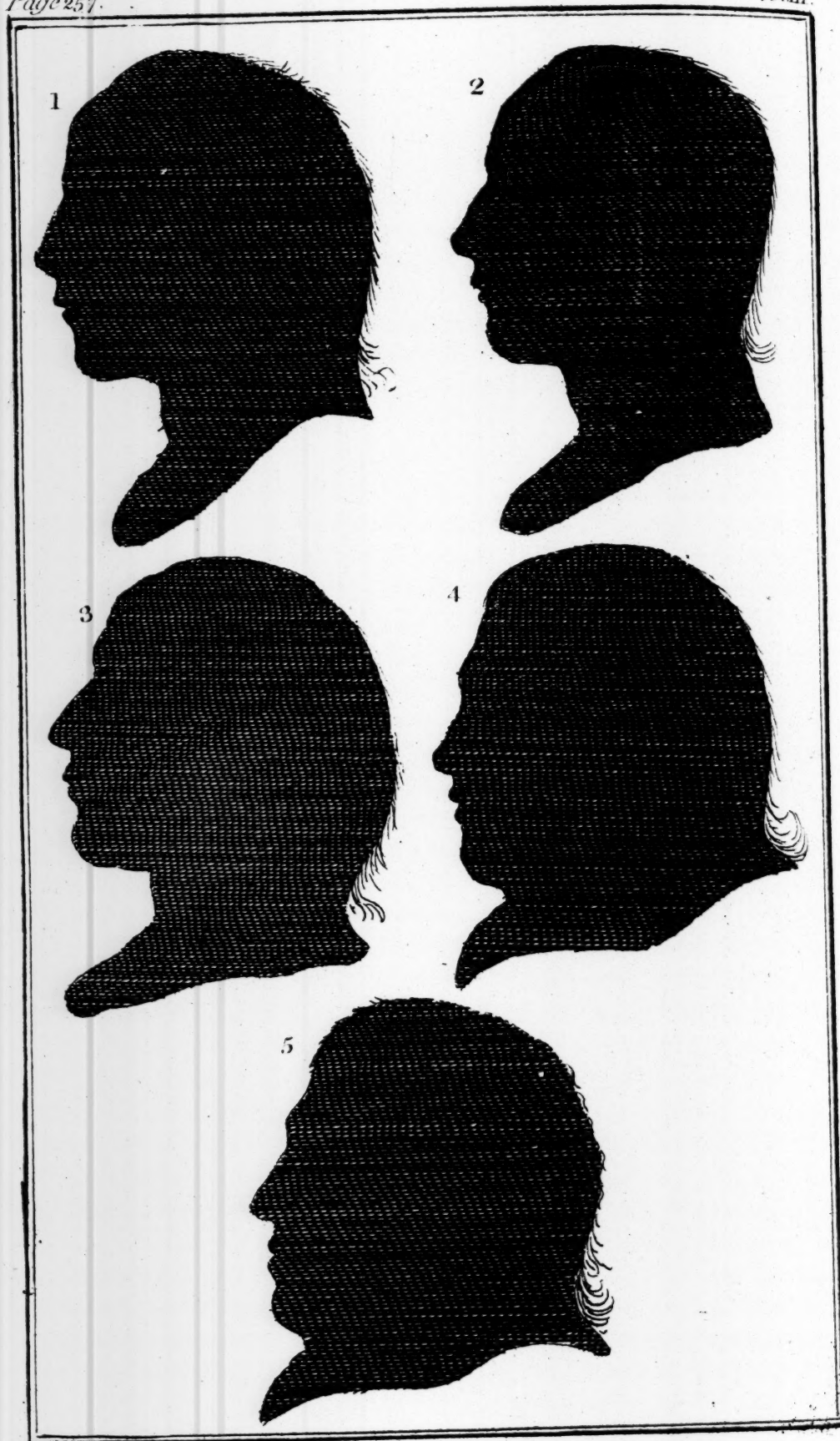
ADDITION L.

You may believe me on my word, of all these contours there is not a single one which can possibly exist; or, admitting the possibility, it would infallibly imply the greatest mental weakness, not to say complete imbecility. Your own tact must have already anticipated or confirmed this decision; if not, make the experiment for yourself; run over a thousand silhouettes, study ten thousand foreheads (I have studied thousands and ten thousands), and you will universally find, as I have done, the uniform language of truth. There may be foreheads similar to the five last from *b* to *f*; but never will they thus terminate in a point. Never have the laws of Nature associated this point, this rapid transition, with a curve so decided, and whatever contradicts Nature, is false or ridiculous. In the foreheads *d*, *e*, *f*, the transition to the nose ought to be gentle, and almost without slope. Observe, I entreat, the concavity of *b*, keep it in memory, look for it, and if ever you find it in a person ever so little distinguished, name him, and I will cheerfully submit to any punishment you please to inflict.



h





N

ADDITION M.

All these forms are contrary to Nature. *a* Alone still resembles it less or more. There would be a certain degree of dignity in *b*, but for the sharp point which terminates it. *c* Is sinking into obduracy: I could suppose it possessed of memory, nay, even of sagacity; but it is equally defective in the qualities of the heart, and in the reasoning powers. From *d* to *g* we have frightful caricatures of obstinacy the most inflexible.

Let us exhibit in contrast an open forehead *b*, prompt at seizing and unfolding its ideas. I discern in this profile a gentle sensibility, but which will never rise into a wild enthusiasm. Accuracy, facility, and a luminous mind; an exquisite judgment, always supported on good principles; upright and sound reason, which, without stifling the emotions of the heart, knows how to restrain them within proper bounds—I promise to myself all these qualities in the original.

ADDITION N.

The form of the forehead determines the entire form of the face. This part alone is sufficient to the observer to enable him to frame a judgment of the whole, and to establish his inductions. Let the contour of the forehead be exactly designed, and you will see at once whether the rest of the profile is well given or not.

The silhouettes 1, 2, 3, represent the same individual, but they have not been traced with equal accuracy. Though I never saw the original, I believe, however, that, excepting the under part of the nose, copy 1. is the most faithful. 3. Is of a character more

unpolished and more superficial than 2. and this again is inferior to 1. as to the traits adjoining to the mouth.

There is more continuity in No. 1. Independently of a certain childish simplicity, you find in it precision, depth, and force—not such as rises to vehemence, but that species of force which is the result only of a gentle elasticity. The forehead alone indicates a delicate structure, little formed for impetuous emotions.

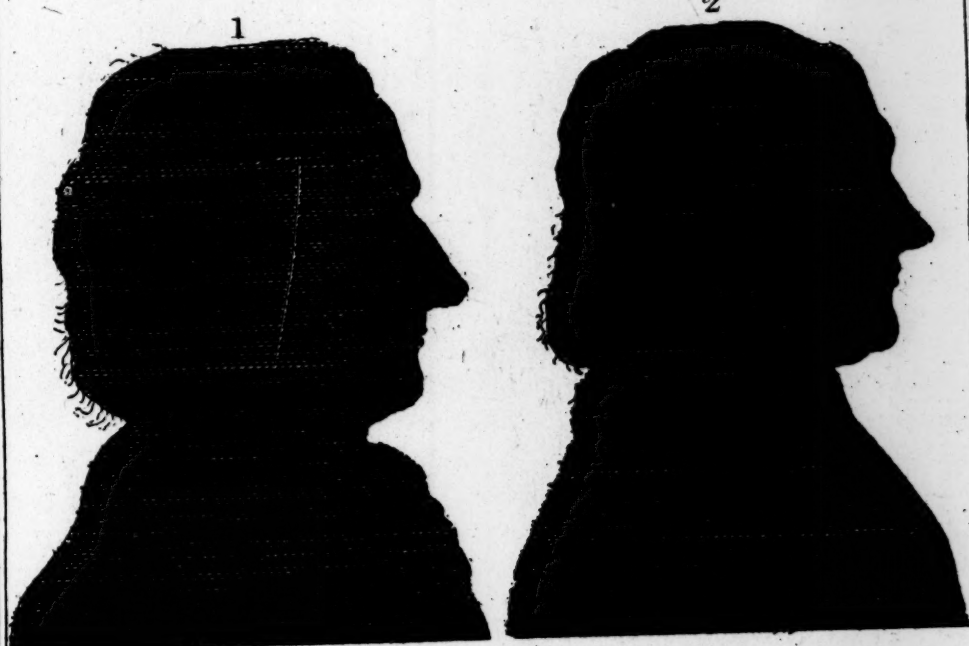
In 4. every thing announces elevation. You likewise discern in it a mind violent, restless, ever aiming at bringing itself forward. Of a conception uncommonly rapid, he analyses not his ideas with the coolness of reflection. Rarely will he cast a look behind. This man has the pride of great souls, but he must combat obstinacy, and that is a difficult task. If, however, an interesting object should happen to divert his attention, it may be in his power, at least for some moments, to bend his stately character.

The almost imperceptible sinking of the forehead gives to 5, an air more severe and less tractable. The mouth likewise is more reasonable, more severe, and consequently less gentle than that of No. 4.

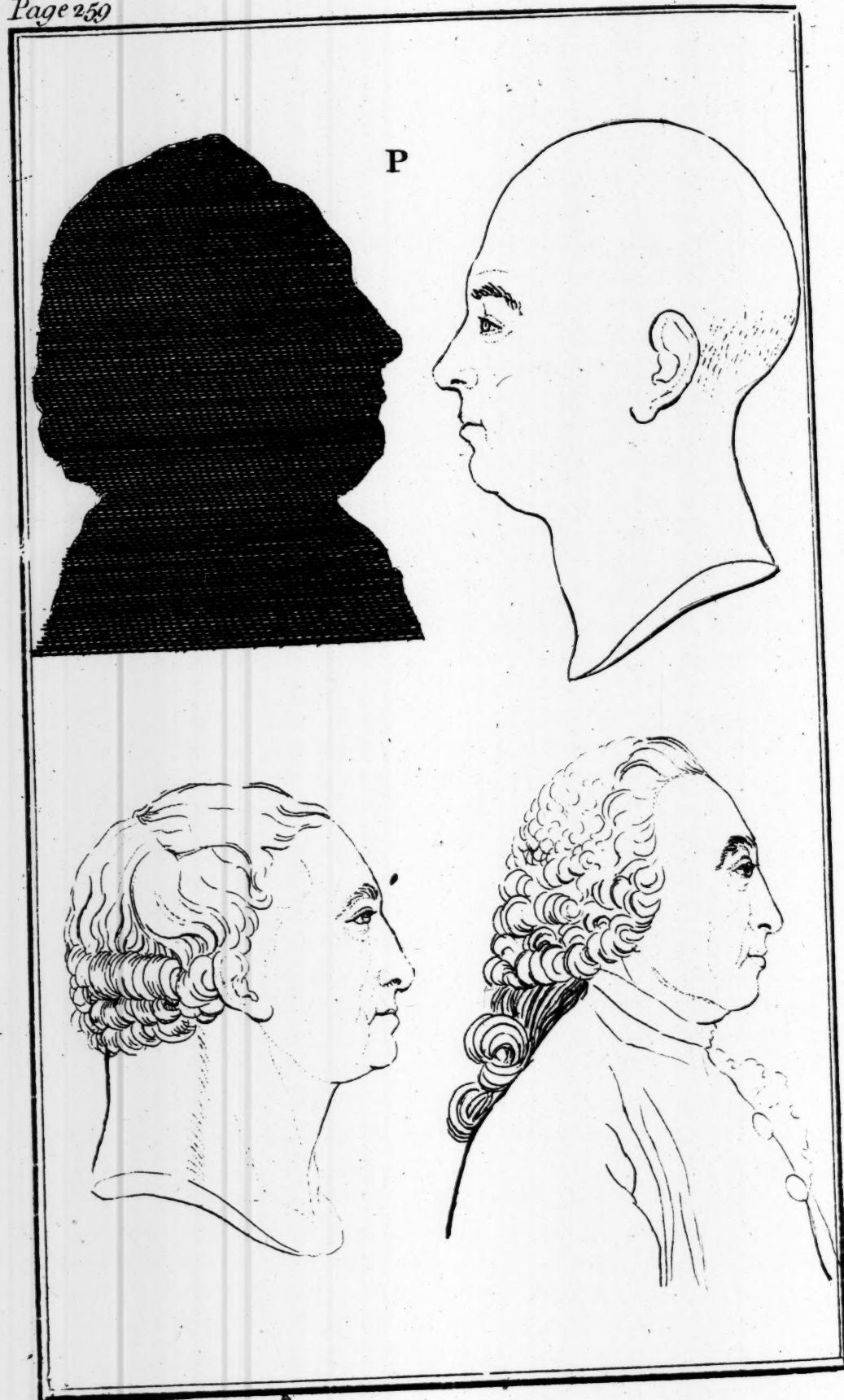
ADDITION O.

Four silhouettes traced by an unexperienced hand: they rather lead us to conjecture that these are extraordinary personages, than announce that they are such. The lips are sadly maimed, and for that reason the expression of them is either vague or mean. These physiognomies, which, by the way, I am not acquainted with, are very judicious, replete with serenity, frankness, and rectitude.

4. Is a noble fellow, in every sense of the word: his features form the greatest contrast with 1, but this difference is by no



0



means to the disadvantage of the latter; he is indeed less enterprising than the other, but he investigates objects more profoundly, and analyses them better. Though the nose of 2. is certainly defective in point of design, it displays, however, extreme delicacy of sense and judgment. I would choose the 3. in preference, for my counsellor; and, in affairs of importance, would carefully shun whatever was not sanctioned by his approbation. These are the persons who deserve a place in the cabinets of princes. With such guides it is scarcely possible to fall into very gross imprudence.

ADDITION P.

I am going to present to my readers different profiles of one of the greatest men of the age we live in; and these copies will furnish an interesting text for my physiognomical remarks on the forehead and occiput. My commentary was composed a considerable time ago, but previously to publication I had an ardent desire of personal acquaintance with him who is the subject of it. I at length obtained this satisfaction in August 1785, and am indebted for it to the Count de Reufs and his lady. I was persuaded beforehand that I should discover in the original many things which, to no purpose, I looked for in his portrait; a variety of details which escape even painters the most celebrated for their skill in taking likenesses. My conjectures have been completely justified. How is it possible to reproduce, by the pencil or the graver, and especially in busts, a tall stature, complete and homogeneous in all its parts—the noble simplicity of his deportment—his step firm, but light and easy—the dusky complexion, without being pale, which may be denominated *the colour of meditation*—and that delicate carnation which belongs exclusively to the *thinker*! I must farther pass over in silence whatever was expressive and significant in Mr. Bonnet's manner of receiving me; for it is of that gentleman I speak. It is with the portraits of this illustrious scholar, as with all those of superior men; a likeness is distinguishable, though the resemblance be imperfect.

The four portraits which we are going to examine have *all* a fund of good-nature and reflection. In the silhouette, which, however, is far from being perfectly exact, the forehead is expressed with the greatest truth: it shews most distinctly the *analytical thinker*.

I cannot say so much of the profile, No. 6, which is the recent production of a friend particularly attached to Mr. Bonnet. It is possible that the copy may have lost more or less in the hands of the engraver; but as it was etched after the drawing itself, the principal form cannot have been greatly altered. This one is, however, too much lengthened, and from that very circumstance does not do justice to the *penetration* of the original. Notwithstanding this fault, I declare, in preference, for this head, as far as the *occiput* is concerned, though this part, after all is not sufficiently shaded. Cover every thing belonging to the face, properly so called; shew to the physiognomist that occiput only—he will not hesitate an instant to ascribe to it an immense capacity. He will not be astonished, at least he will not contradict you, if you say, ‘Here is a sphere of ideas, clear, distinct, and well arranged, which no other organisation is capable of embracing, or even of measuring. There is in that immense multitude of ideas neither confusion nor opposition. The vast productions of that mind bear, both in the combined whole, and in each part, the impress of clearness, of exactness, and precision. Few men unite, as he does, so much *penetration*, *knowledge* so extensive, and such powers of *arrangement*—three qualities which so rarely meet, or which are scarcely ever to be found in just proportion. This head contains the gem of twenty-four volumes of philosophy, through the whole of which runs the same spirit of clearness, profundity, and harmony.’

No one has seen Bonnet who has not seen his skull. On account of this part alone, a head so extraordinary, so unique, deserves to be modelled in plaster, and placed in every academy. Nothing more would be wanting to reconcile to our science the most obstinate unbelievers—for it is an admitted point, that Haller perhaps excepted, it would be difficult to produce the example of a

genius possessed of the prodigious extent and universality of Bonnet—and it is equally certain, that a scull like his is a phenomenon altogether as rare as himself, perhaps unparalleled. What an advantage to physiognomy, or, which amounts to the same thing, to the philosophic and practical knowledge of man, if an able mathematician should acquire the power of indicating and of estimating all the gradations of which the curve, of which the arch of the occiput is susceptible, from heads the most sublime down to the most ordinary and most destitute of sense!

I must subjoin a few observations on the forepart of the profile. Whether it be the fault of the designer or engraver, whether they must divide my censure between them, or whether both are blameless, it is nevertheless certain, that the face has scarcely a resemblance, and that it absolutely preserves nothing of the character of the original. Neither has this character, I admit, been perfectly expressed in the following busts; it appears, however, in them to a certain degree.

Meditation and *good nature* are the two fundamental traits of Mr. Bonnet's physiognomy, and I here perceive neither the one nor the other. The eye is nothing less than meditative; it is to the last degree discordant with the occiput. The whole section from the upper lip to the neck is too much rounded, not sufficiently shaded; the spirit and soul have been, if I may use the expression, effaced; there are no remains of ingenuity, precision, or delicacy. The transition from the forehead to the nose has even contracted a mean air, absolutely incompatible with a physiognomy in which every thing is simplicity, harmony, and homogeneity. I repeat it, and every day I renew my complaint, there are few designers and painters really physionomists, who understand how to fill their minds with the character of a great man, and to concentrate that character in his portrait.

This harmony of the whole, which is the very thing that constitutes the *beautiful* in nature, is almost always missed in works of art. The most generally known, and best executed portrait of

Mr. Bonnet, is that of Juel, which I have seen in the study of our philosopher, and which is engraved as a frontispiece to the great edition of his works.

The production certainly merits, on many accounts, just commendation. I admire its noble simplicity, the spirit of reflection and meditation which the painter has diffused over the whole figure, and which extends even to the extremities of the fingers, so that you can say without affectation, and the hand meditates as well as the head. I have likewise with pleasure found in this picture the man in whom an undeviating attention seems to be the *mother of genius*; but on carefully comparing the original with the copy, we immediately perceive, in the latter, many imperfections more easily felt than indicated. I shall not dwell on the almost unpardonable fault of fore shortening the waist, when the portrait is painted the size of nature; fore-shortening, which always gives to the figure a childish exterior, and an air of littleness. I speak only of the *forehead*, and of certain slight shades infinitely significant, which our artists mercilessly sacrifice to I know not what imaginary *decorum*, in contempt of the rules of nature, who so well observes decency in every thing. The seat of meditation is evidently placed between the eyebrows: that is its true and only place. Is it a void? Then pretended meditation is nothing but vain grimace, or, at best, an affair of memory.

Long before I got acquainted with Mr. Bonnet, I was certain, as certain as it is possible to be of what we have not seen, that I should discover in this part of his face the traces of *concentration*; and, in effect, the search did not cost me much trouble.

Let me now add some remarks on the profiles of the large print. There is much truth in both, and they are not unworthy of that singular man, who, for justness, clearness, fertility, order, and combination of ideas has not, perhaps, his equal. It would be a proof of weakness to imagine, that this physiognomy could be that of a contracted being.





The calmness of wisdom, a gentle philosophy, employed in the search of truth, and indefatigably pursuing its object, a strength of mind which permits nothing to escape, and undisturbed by an impetuous ardor—all this must strike us in these two heads; here it is impossible not to discover the *Thinker*, That of the medallion seems to have more ingenuity, and at the same time, a more masculine character, than the portrait No. 6; but this last is better shaded, and more expressive: it denotes greater facility of ideas, and consequently a richer fund.

The contour of profile 1 has most firmness, ingenuity, and exactness; but the form of the head, by being rather too much shortened, has not all the delicacy of profile 2, which taken for all in all, is probably the best likeness of the four. I conclude this addition, by expressing a wish, that all who pronounce the name of Bonnet, may understand how to prize the infinite merit of that respectable scholar. As a philosopher, I boldly place him between Leibnitz and Wolff—as a naturalist, between Haller and Buffon—as a writer, between Montesquieu and Rousseau. Happy the man who shall equal him in goodness of heart, in simplicity of manners, in purity of virtue.

ADDITION Q.

If there be the smallest incorrectness in the delineation of the form, if the harmony be ever so little disturbed, it is excessively difficult to judge of the face. It is this form, it is this harmony, it is the matching and connection of all the parts, which constitute the beauty of the whole, and consequently also the merit of the design—and yet most artists slightly pass over all this. You have here the same face presented in four different positions. On the supposition that one of these copies is exact, it necessarily follows, that the other three are not so, though they all preserve a fundamental resemblance, and each announces a good and generous character. One of two things must be true; either that the look of the original says nothing, or, what is more probable, that the eye of the designer is good for nothing, that he has bad-

ly observed, badly apprehended, and badly expressed his model—for the three last faces of the series have eyes and see not, a fault but too common; and yet forehead 2 seems to promise expressive eyes. Is it credible, that I perceive in 1 more of truth and energy than in the other three together? You must not pretend to have thoroughly investigated a face till you have studied it in at least these four different situations. Now of all possible attitudes, no one is more positive, less vague, and less liable to illusion, than that which displays from behind the exterior contour of the forehead, the cheek bone, and the extremity of the nose. There is less soul and less sound sense in faces 2, 3, 4, united, than in 1, taken separately.

Here let us close this branch of our subject. A great quantity of materials still press for admission into the volume, and we shall besides have frequent occasion to resume the subject of the forehead, the profile, and the form of the face. I satisfy myself at present with repeating my entreaties to the attentive reader, who attaches himself seriously to the search of truth, and expects from it his own happiness and that of his fellow creatures—I exhort him more and more to study the form of the face in general, and that of the forehead in particular: he must consider these two objects as the foundation of Physiognomy, because they admit not of the slightest disguise, and assist us in discovering all the rest.

In order to facilitate this study, I invented, several years ago, a species of *frontometer*, whose object was to determine the basis of the forehead, and consequently the sum of all its rays. I likewise gave, in the German edition of my book, a description and engraving of this machine; but as it is impossible either to describe or draw it with sufficient accuracy, to have it executed according to my idea, and as in the application it appeared to me neither sufficiently commodious, nor sufficiently certain, I have suppressed the plate of it, which I had got engraved for the French edition. The want of it may be supplied, meanwhile, by forms of the forehead, moulded in plaster, which are easily cut in pieces, and may afterwards be applied to paper for the

purpose of drawing them. I may possibly indicate, likewise, at the end of my work, a method still more simple, for determining the forms of the face, and the relations of the forehead.

CHAP. IV.

OF THE EYES AND EYEBROWS.

I. *Of the Eye.*

I can run no risk in abridging a subject which Mr. de Buffon has treated in a manner so superior, a subject which has already occurred in more than a hundred places of this work, and which I must still resume in almost every page. Besides, no theories can give us, without drawings, distinct ideas in physiognomy, or establish precepts infallible in their application; and, even though this were the case, most of our observers would always prefer governing themselves by the movements and pathognomy of the eye, rather than form a judgment of it from the contours, or from that species of solidity which may be adopted as a contrast to its mobility. In the mean time, I presume to flatter myself, that the following succinct observations will not be altogether uninteresting to the attentive reader.

The movements of the eye, be what they may, are only results from its form, and its specific nature. When the general character of the eye is known, you may figure to yourself a thousand individual movements, which shall be exclusively proper to it, in an infinite number of given cases. I will go farther, and affirm, that its form alone, its contour, or even a simple exact section of the contour, will be sufficient to the intelligent physiognomist, fully to determine the physical, moral, and intellectual character of the eye.

I begin with some miscellaneous observations which experience has suggested to me.

Blue eyes announce more weakness, a character softer and more effeminate than *hazel* or *black* eyes. Not that you may not

meet with persons very energetic who have blue eyes; but, upon the whole, hazel eyes are the more usual indication of a mind masculine, vigorous, and profound, just as genius, properly so called, is almost always associated with eyes of a yellowish cast bordering on hazel.

It would be an interesting inquiry, as an exception to this rule, Why blue eyes are so rare in China and the Philippine isles; why they are to be found only in Europeans or Creoles, though the Chinese are the most effeminate, the most voluptuous, the most peaceable, and the most indolent of all the nations of the globe.

Choleric persons have eyes of different colours, rarely blue, more frequently hazel or greenish. Eyes of this last species are, in some sort, a distinctive sign of vivacity and courage.

I have seldom found clear-blue eyes in choleric, and scarcely ever in melancholic persons. This colour seems to be particularly attached to phlegmatics, who still preserve a fund of activity.

When the border, or last circular line of the upper eye-lid, describes a complete arch, it is the mark of a good disposition, and of much delicacy, sometimes also of a character timid, feminine, or childish.

Eyes which, being open, or not being compressed, form a lengthened angle, acute, and pointed, toward the nose, pertain, if I may venture to say so, exclusively to persons either very judicious or very cunning. If the corner of the eye be obtuse, the face has always something childish.

When the eye-lid draws itself almost horizontally over the eye, and cuts the pupil diametrically, I usually expect a man of much acuteness, extremely dexterous, and of superior cunning—but I do not mean to insinuate, that this form of eye is incompatible with integrity: I have had frequent conviction of the contrary.

Eyes widely expanded, in which a great deal of white appears under the pupil, are common to both the phlegmatic and the choleric temperaments. But, on making a comparison, they are easily distinguished. Those of the former are feeble, heavy, and vaguely designed; the others are full of fire, strongly marked, and less sloped: they have eye-lids more equal, shorter, but at the same time not so fleshy.

Eye-lids retreating and very much sloped, for the most part announce a choleric humour. You discern in them also the artist and the man of taste. They are rarely to be found in woman, and are, at most, reserved for such females as distinguish themselves by extraordinary strength of mind or judgment.

* * *

As a sequel to these observations, I shall quote those of two authors, worthy on every account to be respected as authorities.

I.

MR. DE BUFFON.

‘ In the eyes, more than in any other feature, are depicted
 ‘ the images of our secret agitations, and there they are chiefly
 ‘ distinguishable. The eye belongs to the soul more than any
 ‘ other organ; it seems in perfect contact with it, and to participate
 ‘ in all its movements; it expresses passions the most lively, and
 ‘ emotions the most tumultuous, as well as movements the most
 ‘ gentle, and sentiments the most delicate; it conveys them all
 ‘ with their force, with all their purity, just as they arise; it trans-
 ‘ mits them with a rapidity which instantly communicates to
 ‘ another the fire, the action, the image of that soul from which
 ‘ they proceed. The eye receives and reflects at once the light
 ‘ of thought, and the warmth of feeling: it is the sense of the
 ‘ mind, and the tongue of intelligence.

‘ The most usual colours of eyes are the orange and the blue,
‘ and most frequently these colours are found in the same eye.
‘ The eyes which we imagine to be black, are only of a yellow-
‘ brown, or deep orange. To be assured of this, we have but
‘ to examine them nearly: for when you view them at some
‘ distance, or when they are turned full on the light, they appear
‘ black, because the yellow-brown colour shews so strongly on
‘ the white of the eye, that we imagine it black from its op-
‘ position to the white. Eyes which are of a yellow less upon
‘ the brown, likewise pass for black eyes, but they are not rec-
‘ koned so beautiful as the others, because that colour shews to
‘ less advantage close to the white. There are likewise eyes yel-
‘ low and bright yellow; which do not appear black, because
‘ these colours are not deep enough to disappear in the shade.
‘ We very commonly see in the same eye shades of orange, yel-
‘ low, grey, and blue: wherever there is blue, be it ever so slight,
‘ it becomes the prevailing colour. This colour appears in fila-
‘ ments through the whole extent of the iris, and the orange is
‘ in little flakes around, and at some small distance from the pupil:
‘ the blue effaces this colour so powerfully, that the eye appears
‘ all blue, and we perceive no mixture of orange but on a very
‘ close inspection. The most beautiful eyes are those which ap-
‘ pear black or blue; the vivacity and fire which constitute the
‘ principal character of eyes are more brilliant in the deep colours
‘ than in the half tints of colour; black eyes, therefore, have
‘ more force of expression, and more vivacity, but there is more
‘ softness, and perhaps more delicacy, in blue eyes. You see in
‘ the first a fire uniformly brilliant, because the ground, which ap-
‘ pears of an uniform colour, sends back from all points the same
‘ reflexes, but we distinguish modifications in the light which ani-
‘ mates blue eyes, because there are several tints of colours which
‘ produce different reflexes.

‘ There are eyes remarkable, if I may say so, for being of no
‘ colour: they appear to be composed differently from others;
‘ the iris has only shades of blue or grey so faint, that they are
‘ almost white in some places: the shades of orange you find in
‘ them are so slight, that you scarcely can distinguish them from

‘ the grey and the white, notwithstanding the contrast of these
 ‘ colours; the black of the pupil is in this case too marked, be-
 ‘ cause the colour of the iris is not deep enough—nothing is visi-
 ‘ ble, so as to speak, but the pupil isolated in the middle of the eye.
 ‘ Such eyes say nothing, and their look appears fixed or wild.

‘ There are likewise eyes, the colour of whose iris borders on
 ‘ green; this colour is more uncommon than the blue, the grey,
 ‘ the yellow, and the yellow-brown: there are likewise to be
 ‘ found persons whose eyes are not of the same colour. This va-
 ‘ riety of the colour of eyes is peculiar to the human species, to
 ‘ that of the horse, &c.

II.

WINCKELMANN.

History of Ancient Art. Tom. II. p. 134.

‘ The form of the eyes differs in the works of art, as in the
 ‘ productions of nature. In the images of divinities, and in
 ‘ ideal heads, it differs to such a degree, that the eyes are their
 ‘ characteristic features. In the heads of Jupiter, Apollo, and
 ‘ Juno, the cut of the eye is large and rounded; it is of less than
 ‘ usual length, in order to give greater majesty to the arch which
 ‘ crowns it. Minerva, in like manner, has large eyes; but the
 ‘ eye-lids are brought down over them, in order to give her
 ‘ look a virgin air. Venus, on the contrary, has little eyes: the
 ‘ under eye-lid, drawn upward, characterizes that grace, and
 ‘ that languor which the Greeks call *ygron* (*humid*). By eyes
 ‘ of this nature the Venus-Urania is distinguished from Juno.
 ‘ Hence it is, that those who have not made this observation,
 ‘ have taken the Venus-Celestis for a Juno, and the more readily
 ‘ that both are represented with a diadem. Several modern
 ‘ artists, who meant, no doubt, to surpass the ancients in this
 ‘ feature, have imagined that they were expressing the *boopis*

‘ (ox-eyed) of Homer, by giving such a prominence to the globe
‘ of the eye, that it seems starting from the socket. The modern
‘ head of the pretended Cleopatra in the Villa de Medicis, has eyes
‘ of this kind : the eyes of that head have a strong resemblance to
‘ those of a strangled person. A sculptor of our own day appears,
‘ however, to have taken these very eyes as his model, in execut-
‘ ing his statue of the virgin, placed in the church of *St. Carlo al*
‘ *Corso* at Rome.’

LECTURE XI.

ADDITIONS.

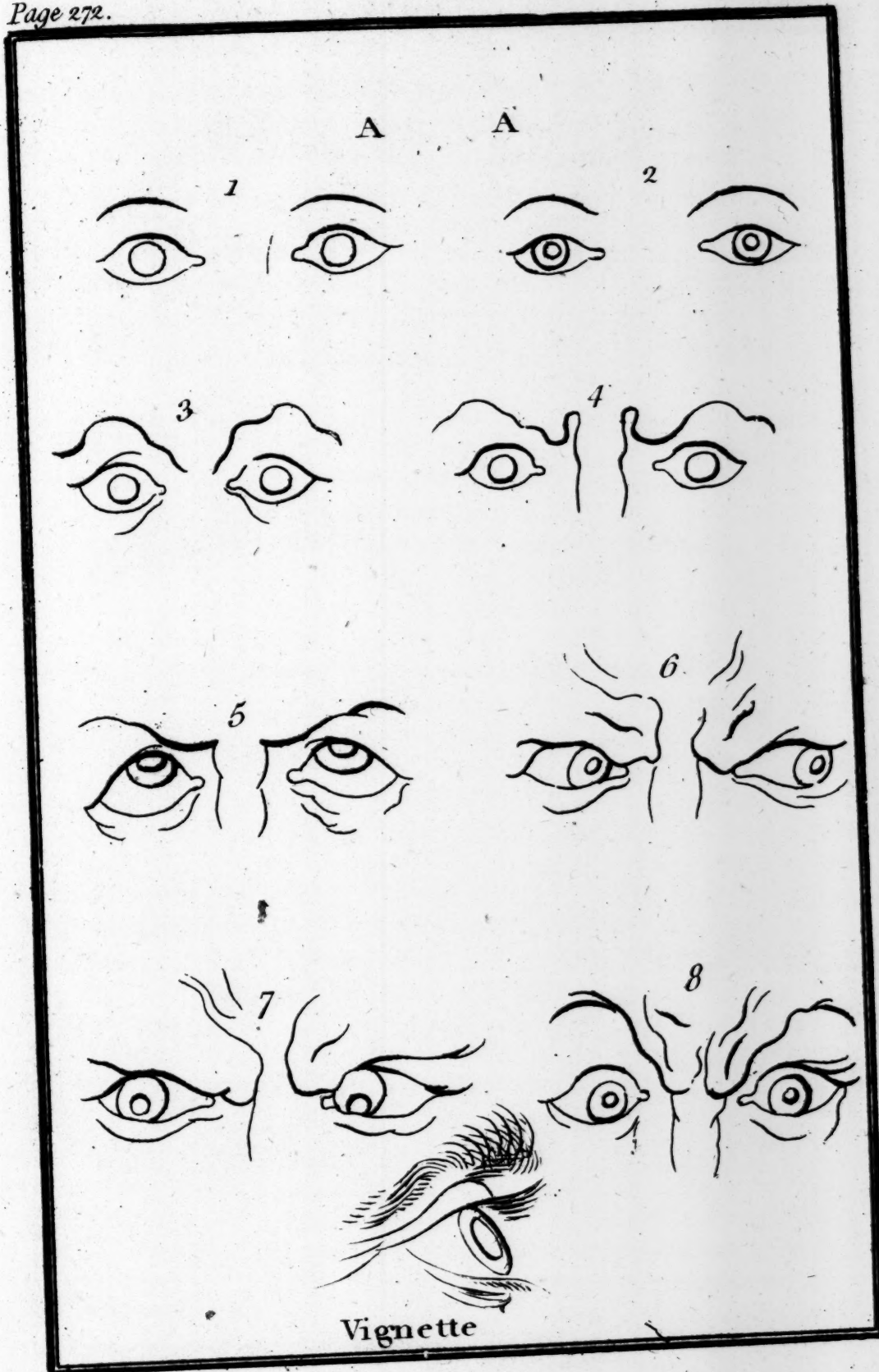
TO SECTION I. OF CHAPTER IV.

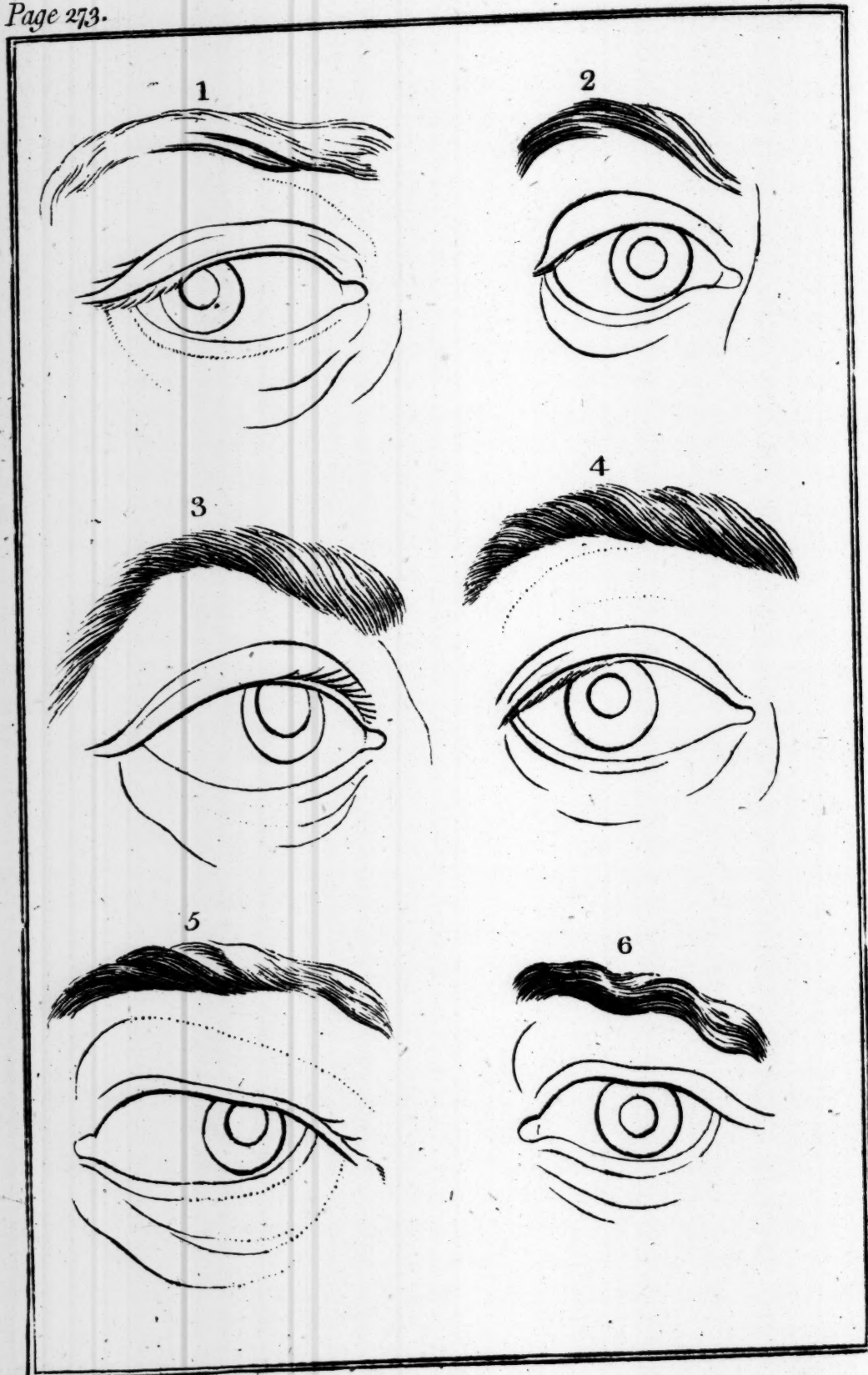
A. A.

Contours of Eyes.

In the simple outlines of plate A. A. the expression varies from repose the most immoveable, from icy coldness, to the most violent excess of rage and fury ; not one of these eyes, however, is natural. They will not be confounded undoubtedly with any other part of the face, they may be guessed at by resemblances and approximations ; but never will the connoisseur take them for exact copies of the human eye ; they are mere rough-draughts at best. 1. Presents a total nullity. 2. Has an air of innocence. 3. and 4. are probably attempts to exhibit the fundamental lines of an astonishment blended with fear. 5. Is the imperfect image of profound sorrow seeking to vent itself. In 6. an attempt is made to represent the horror of fear, and in 7. the horror of rage. 8. Is a demoniac.

Let us take a moment's relief by contemplating the eye of the vignette, in which shine forth the soul and genius of one of our German poets.





ADDITION B. B.

Eyes.

There is not a single one of these which you would ascribe to an idiot or a madman.

I.

Appears to me infinitely judicious, and of determined resolution, not to say more. This is the eye of a hero, though the angle is too short, too much blunted, and the contour of the under eye-lid too feebly expressed.

II.

I remark less elevation of soul in this, which perhaps supposes more precipitation than persevering firmness; it is likewise more passionate, more easily moved than the preceding: and the eye-brow, besides that it is incorrectly drawn, is not sufficiently expressive.

III.

In all the eyes of this plate, and especially in 3, we must not reckon the under contour as nothing, the design of which is vague and timid. That excepted, this eye is replete with boldness and dignity. Its look will seize objects promptly, and with accuracy, but will not penetrate them to the bottom.

IV.

Is the most passionate of all; it likewise surpasses all the rest in haughtiness, courage, and pretension.

V.

The intensive force of this eye is cramped within narrow limits, and I should be tempted to call it a *force of execution*.

VI.

Passion seems more or less to mislead it: he is halting between genius and folly.

The eyebrows in general are neither exact, nor natural, nor physiognomical.

ADDITION C. C.

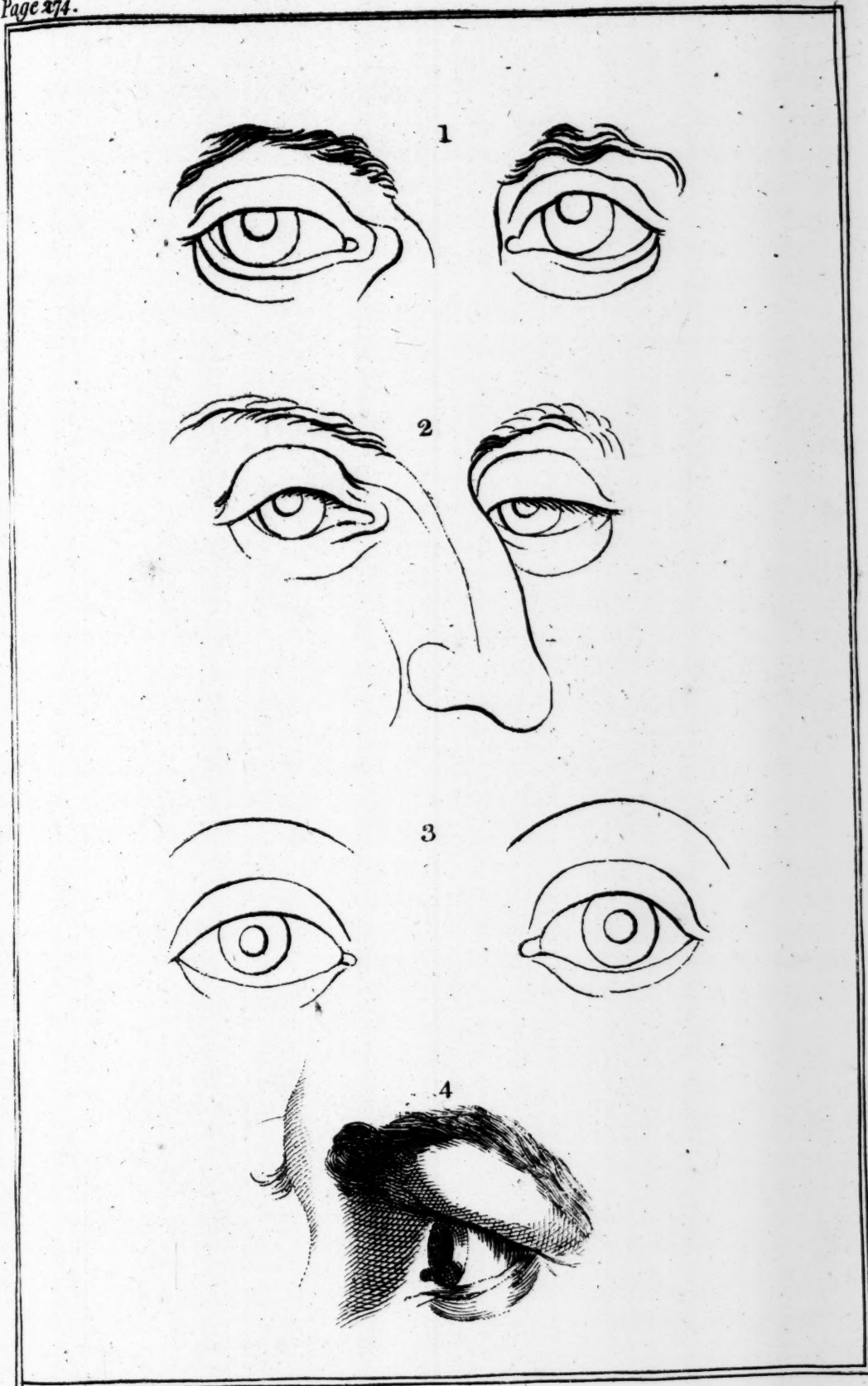
These eyes are of a different character, at the same time they are defective in precision and truth.

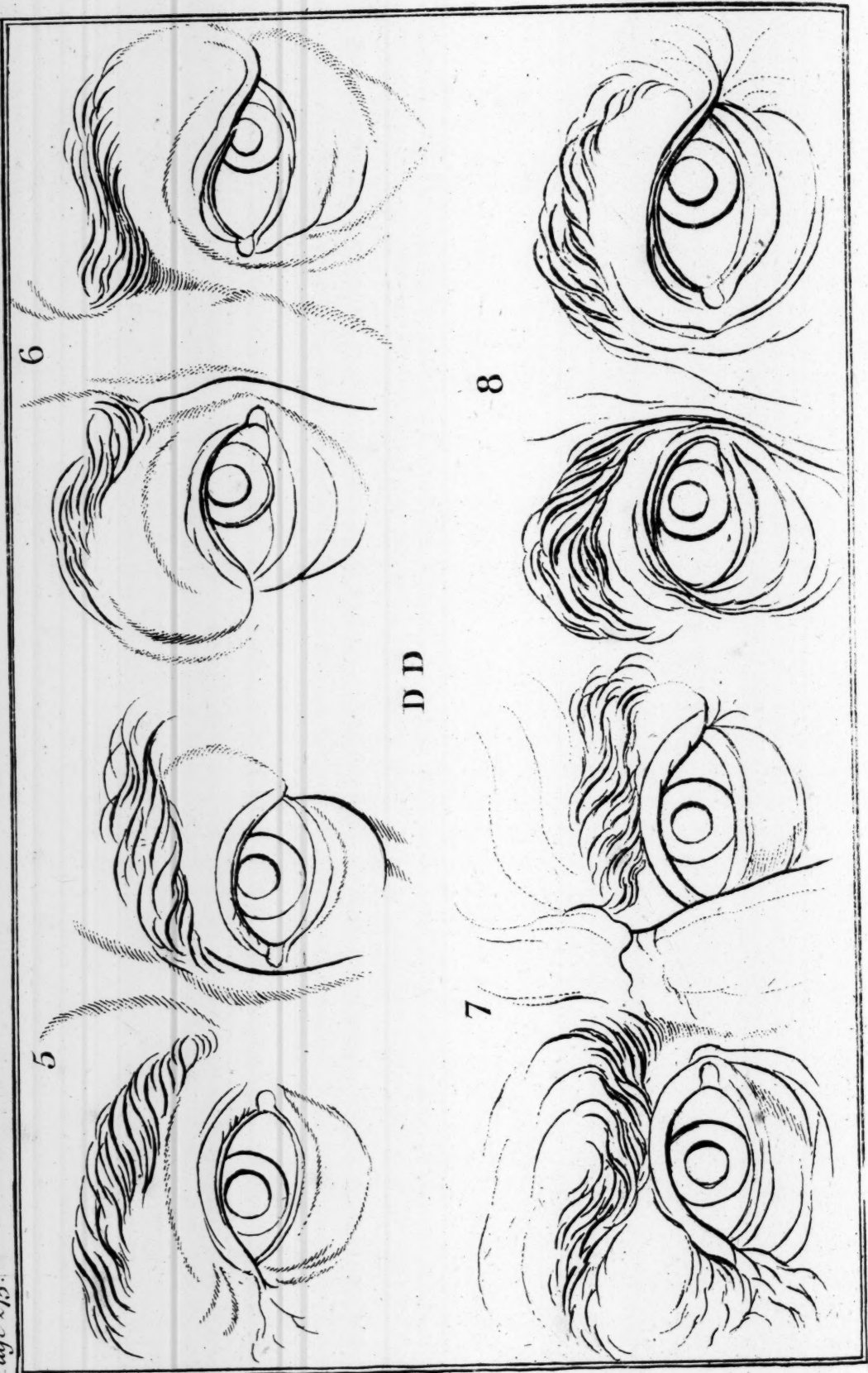
I.

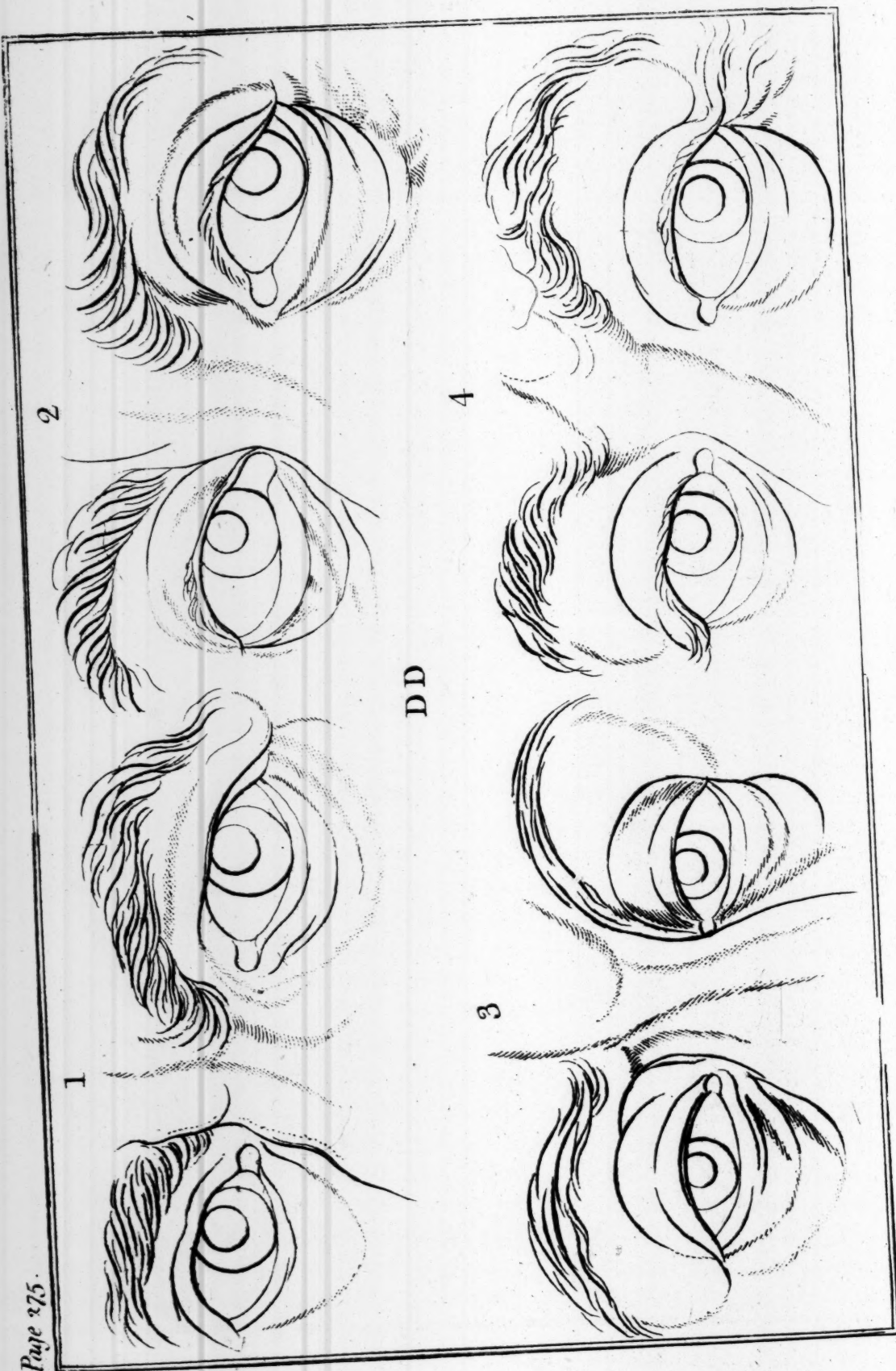
The eye-brows form a shocking contrast with the eyes. These bear the impress of genius: those have no signification whatever.

II.

The look possesses a consummate prudence. These are the eyes of a senator, or of a minister of state, who plunges into political calculation, who attracts or repels men in a decisive manner, who frequently overwhelms them, but who, take him for all in all, is a person essential to the post he fills. Aiming at the enjoyment of every thing, he enjoys nothing, because he has not the art of gaining affection. The nose likewise is in perfect harmony with the eyes, and discovers no less wisdom.







DD

III.

Is rather a sketch than a finished drawing. Such eyes can belong only to the face of a young girl; they are incapable of attention, without expression, without an object, and without a plan.

IV.

This eye is that of a very promising young man. His just and rapid look will embrace every thing, and he will certainly succeed in the imitations of art.

ADDITION D. D.

Contours of Eyes.

Eyebrows so wild, and at the same time discovering so much of the mannerist, are wholly out of nature.

The eyes too want calmness and gentleness, but you remark in them an extraordinary force, or, at least, pretensions to that force.

III.

Is the most serene, the most profound, approaches nearest to genius: he will never undertake any thing inconsiderately; rarely will he be mistaken in his conjectures; you must lay your account more frequently with his censure than his approbation.

Neither is 1 a man on whom you can easily impose, unless his imagination be heated by his uncommon vivacity. He will decide promptly, but I would not greatly depend on his perseverance; his glance, less reflecting than 3, has so much the more penetration.

The excessively blunt corner of the eyes excepted, 2 is certainly a great man, respectable for his prudence, for his manner of thinking, for his courage, and for his activity.

IV.

If he is inferior to him in wisdom, he, perhaps, merits the preference, in respect of moderation and generosity.

V.

Is, with the same degree of goodness, more weak, and his want of energy renders him suspicious.

VI.

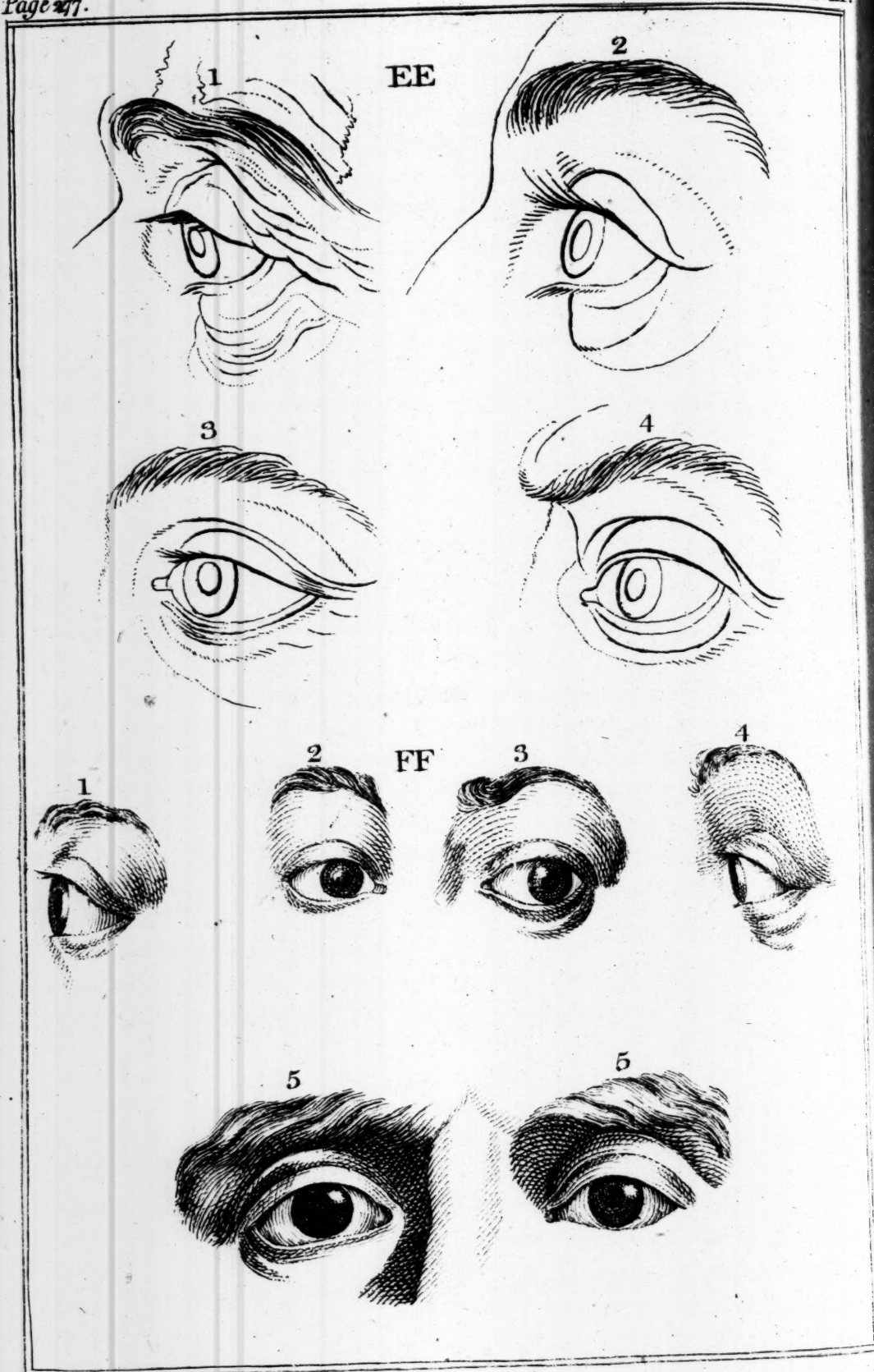
Is more energetic than 4 and 5, more contracted than 1, 2, 3.

VII.

Imperious and passionate, is not governed by true wisdom, and yet I would not hold him up as of middling understanding, still less as an idiot : he domineers, without having any thing imposing : he will make himself feared, at most, by his violence.

VIII.

A noble and magnanimous character ; that clear and piercing look supposes much order, precision, and application ; a mind which carries all it undertakes to the highest degree of exactness and perfection.



ADDITION E. E.

Though I cannot answer for the perfect correctness of design, I pledge myself, however, that all these eyes are much above the common.

I.

Sparkles with wit and malice: it is lively and ardent, and can be placed in the head only of an extraordinary man, fertile in forming plans, and dexterous in executing them.

II.

From that character of greatness, dignity, and superiority, I would pronounce this to be the general of an army, of illustrious birth and distinguished merit.

III.

The vigorous glance of this eye fixes its mark and hits it. Prompt in seizing the surface of objects, this man is no less exact in penetrating them, and searching them to the bottom. He will not suffer himself to be easily imposed upon.

IV.

I would allow to this most enlargement of mind, most magnanimity and firmness: he rules without arrogance, with the noble simplicity which his native energy inspires.

ADDITION F. F.

1. and 4. Are two different drawings of the same eye. 2. and 3. Present the eyes of the same head, viewed in front. This look is uncommonly luminous: it flashes like lightning, but it passes away as quickly, and only glances on its object. It is impossible for it to fix, nevertheless it will perceive in its rapidity what a thousand others will hardly catch, by employing the closest attention. The happiest instinct directs it in its observations and decisions; but it is not susceptible of that reflecting calmness, of that constant and persevering affection which serious and profound meditation requires. The eyebrow bears the same character: you discern in it a spirit less accustomed to seek than to find, prompt to seize and to communicate ideas.

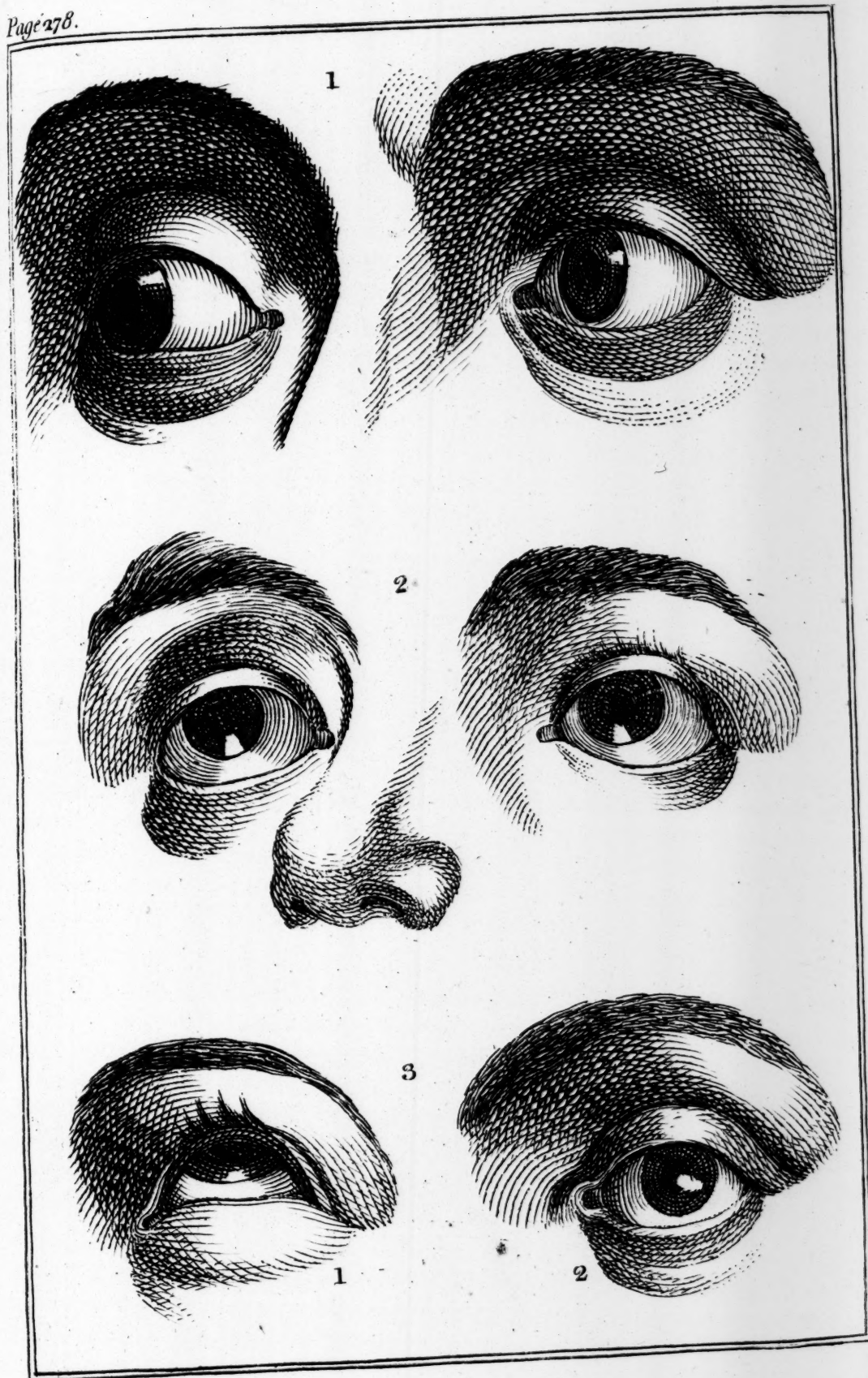
Profile 1. is more judicious than 4. because it has the appearance of being somewhat more tranquil.

The eyes No. 5. 5. discover a solid thinker, who will be in no hurry to act, but who, if occasion require, will know how to force his way, and give proof of his intrepidity. In these eyebrows there is more vivacity, more vigour, and dignity than in the preceding.

ADDITION G. G.

I.

You discover in these eyes a bold activity, a sense of superiority, vivacity, a manly and determined spirit, a greatness and dignity of soul which frequently rise to the sublime; which at the same momens, in the same action, in the same word, and the same look, combines the highest degree of simplicity and energy. The





Nine Eyes

contour of the under eye-lid is not sufficiently bold, and considerably weakens the whole of the character which we have just traced.

II.

Copied after a Cupid by Mengs. Nothing can be more admirable than the structure, and the arch of these eyes: there is no interruption, no unnatural curve, no disproportion. Every thing here suggests the thoughtlessness of early youth: serious projects and meditations are banished from that look, it breathes nothing but sensuality: it is a faithful picture of the individual.

III.

In examining this you discern in the ecstacy, more or less convulsive of 1. a penetrating spirit, a character affectionate and impassioned. 2. Looks carelessly forward; it is artless and unaffected, but, at the same time, almost destitute of soul.

ADDITION H. H.

Let us characterize, in two words, the eyes of the annexed plate.

I.

Force, candor, and goodness. If we pay attention to the energy which the eyebrow promises, we shall find that the contours, and especially the interior contours, are almost too feeble. This eye, without being the eye of genius, is capable of sound observation.

II.

The upper part is more expressive than the under, and the obtuse angle of the corner forms a contrast with the under part of the upper eye-lid.

III.

Furnishes me with the same remark, and suggests the idea of an *energetic fool*, of a man of lofty pretensions, but not destitute of character, and whose vigour is not restrained by wisdom.

IV.

Loves, believes, hopes, and suffers: he has the power of concentrating different faculties toward one and the same point.

V.

Rapidly illuminates every object; every thing singular strikes him, he seizes every thing with facility, he gives to each its true name, and assigns it proper place; but he investigates nothing profoundly, and is not sufficiently calm to employ himself in an accurate analysis.

VI.

Is more animated, more affectionate, more energetic, and more solid than the preceding.

THE HISTORY OF THE
CITY OF LONDON
FROM THE FOUNDATION
TO THE PRESENT
TIME
BY
JOHN STOW
1618

THOMAS HOWARD.



BALTHAZAR BECKER.

VII.

Is superior to all the others: that look is pure, tender, delicate, replete with dignity and genius, but it does not announce a man accomplished in the art of forming and conducting a plan.

VIII.

May have more judgment than 7, more reflection, and more energy, but he certainly has not, like the other, that delicacy of tact which is peculiar to genius, nor that lively and rapid spirit of observation which the sentiment of love bestows.

IX.

The eye drawn by a magnifier, seems fond of pomp and glare; and it, in truth, belongs to a musician of superior genius, whose numerous productions strongly favour of this disposition.

ADDITION I. I.

THOMAS HOWARD AND BALTHAZAR BECKER.

Thomas Howard, drawn by Holbein, with his usual precision. Were the foldier disposed to deny to this phyfionomy the courage which constitutes heroes, the sage surely will allow it the praise of wisdom. You find in the look and in the mouth, the address and urbanity which commerce with the world bestows. The forehead, the chin, and especially the eyes, bear the impress of

the statesman, practised in business, occupied with projects of great importance; one who thinks with freedom, who writes with circumspection, and who acts with timidity. I think I discern in the whole of the face a courtier whose character is naturally harsh, but who has learned to soften it on principle.

II.

Balthazar Becker may serve as a contrast to the preceding, as well from the form of the face, as from the eyes. Shall I not be accused of reasoning inconclusively if I maintain, that this personage unites at once a penetrating genius, caprice in decision, and a fund of obstinacy? He has the look of a thinker, the nose and mouth of a man of sense and integrity, rather than of a man of delicacy and acute discernment; but the form of the whole, the forehead, and particularly the eyes, discover a spirit of contradiction, and a decided propensity to conceit.

III.

I present the profile of a young man remarkable equally for the dignity and the originality of his character. The calmness of his look is in perfect harmony with the rectitude of his understanding and of his heart. Confident of his native energy, he endeavours to draw all his supplies from himself, and learns to depend only on his own strength. Adorned with talents, and possessing stores of knowledge, he has the art of enjoying them quietly, and turns them to good account: he conscientiously fulfils the duties of his station: he has taught himself to control and restrain his passions: rarely will they cloud his reason, rarely will they influence the judgments which he pronounces. An eye which observes so calmly, may boldly plunge into labyrinths, without any apprehension of being lost. The eyebrow denotes a mind familiarized to reflection and suffering. What sagacity in the nose! what candour in the mouth!

1
Uitenbogart



2
Cattenburg



3
Grau



LAVATER'S PHYSIOGNOMY.

ADDITION K. K:

UITENBOGART, CATTENBURG, AND GRAU.

I.

The incorrectness of the under lip excepted, it is impossible not to love so good a physiognomy, even though our religious principles should prescribe an aversion to arminianism, of which Uitenbogart was a zealous supporter. I will say more: Might not a face like this be capable of reconciling us to the spirit of that sect? Yes, I attach myself from inclination to that philosophical and peaceful forehead, to that phlegmatico-melancholic look, which nothing discomposes, and which never will disturb any one; which examines every thing without prejudice, which sets up no claims for self, and exercises a spirit of perfect tolerance toward others; which suffers with patience, and completely resigns itself to dictates of a delicate conscience. That judicious nose, that harmony, and that unity of the whole, must afford equal satisfaction.

II.

The forehead is more harsh, the look more open, blended with a slight infusion of pretension, but, at the same time, free from pride. The eyes of Cattenburg diffuse their rays, those of Uitenbogart collect them. This last deems himself happy, when, unnoticed by the world, he can give himself calmly up to his meditations. The other is attentive, makes advances to you, endeavours like a friend to outrun your wishes, seeks occasion to oblige you, and cordially grants you his protection.

LAVATER'S PHYSIOGNOMY.

III.

Here are eyes which speak, and which the impulse of their native force calls forth into prominence; they command (without having, however, that decided empire which distinguishes the look of a Gustavus-Adolphus, of a Loyola, or of a Wren), they penetrate you, they will not suffer themselves to be imposed upon, they announce a man prepared for every event, who resists without yielding, and whose vigilant activity nothing can exhaust. These eyes, so close to these bushy eyebrows, reject all merely superficial knowledge. The nose completely corresponds to this character.

ADDITION L. L.

JOHN HOZE.

A celebrated Physician at Richterswyl, in the Canton of Zurich.

The caricature of one of the most eminent, the most affectionate, and, consequently, one of the most amiable men with whom I am acquainted. I call this print a caricature, because the amiableness which constitutes the distinctive merit of the original, has disappeared under the graver. In these features you see scarcely any thing more than a mind prompt and firm, reflecting and resolute in all its actions; but the sincere and solid friend, whose noble generosity inspires confidence, is hardly at all expressed. That look so penetrating preserves the same force and the same energy in the original, but there it is more softened. Such as it is expressed in this copy, it pierces through the surface of things, it enters with precision into every detail. In exact truth this is not the look of gentleness; it is too clear, it discerns, with too much sagacity, falsehood from truth; with such a look a man will give way sometimes to vivacity, and to his na-





See Page 288.

tural activity. The nose discovers the love of order and exactness, but, at the same time, a certain degree of reserve. I rank the forehead with those which are denominated *open*: it is the reflex of the serene sky. It is not furrowed by wrinkles, and is incapable of being so. What it does not catch at the first moment, it will never be able to comprehend by dint of meditation: it rejects with detestation even the slightest degree of confusion; and the eye, in its turn, rejects every idea that is vague or obscure. This character, in general, restricts itself invariably to principles of order, justice, and truth. I am persuaded that this man might have raised himself to the first rank among artists; his capacity, his accuracy, his elegance, and taste, would have insured him the most brilliant success: he possesses exactly that degree of genius which is requisite for finished execution, and for pursuing and completing an extensive work. I see in him a reason so sound, and imagination so happy, so much serenity of mind, a vigor so manly, so much fire, patience, and precision, so much delicacy and energy of feeling, that if I were called upon to give a receipt for a character perfectly noble and just, zealous in the cause of goodness, and ever active in promoting it, I would prescribe the ingredients of which this one is compounded, the same quantities, and the same mixture.

Those who knew the original, assuredly will not accuse me of having flattered him; and, far from reproaching me with having said too much, will be ready to demand why I have been so sparing in his commendation,

Of the Eyebrows.

The eyebrows alone often become the positive expression of the character of a man: witness the portraits of Tasso, Leon Batiste, Alberti, Boileau, Turenne, Le Fevre, Apelles, Ochsenkorn, Clarke, Newton, &c.

Eyebrows gently arched accord with the modesty and simplicity of a virgin.

When placed in a straight line and horizontally, half curbed, force of mind is found united with a frank benevolence.

Rough and irregular eyebrows, are always the sign of ungovernable vivacity; but this same confusion announces restrained passion, if the air is of fine and flexible contexture.

When they are thick and compact, with the lashes likewise so, and, to use the expression, drawn into a line, they decidedly promise a solid judgment, a profound sagacity, and a clear and sedate understanding.

Eyebrows which join each other, were considered among the Arabians as a trait of beauty, while the ancient physionomists attached to them the idea of a fullen character. I can neither adopt the one nor the other of these two opinions; the first appears to me false, the second exaggerated; for I have often found these sorts of eyebrows in physionomies the most pleasing and amiable. It is, notwithstanding, true, that they bring into the face the appearance of a certain portion of trouble in the mind or heart.

Winckelmann says, that depressed eyebrows give to the head of Antinous a tint of harshness and melancholy.

I have never seen a profound thinker, nor even a firm and judicious man, with slender eyebrows, placed very high, and dividing the forehead into two equal parts.

Slender eyebrows are an infallible mark of phlegm and weakness. It is not hence to be inferred, that a choleric and very energetic man may not have slender eyebrows; but their smallness always diminishes the force and vivacity of character.

Angulous and transverse, they denote an active and prolific mind. The more they approach to the eyes, the more the character is serious, profound, and solid. This loses its force, its firmness, and boldness, in proportion as the eyebrows are raised.

A great distance of one from the other, announces a facility of conception, a soul calm and tranquil.

White eyebrows bespeak natural imbecility.

Dark-brown are the emblems of Strength.

The movement of the eyebrows has infinite expression; it serves principally to mark the ignoble passions, pride, anger, disdain. A supercilious man is a contemptible being.

SUPPLEMENT.

MR. DE BUFFON.

‘ After the eyes, the parts of the face which most contribute
 ‘ to mark the physiognomy, are the eyebrows : as they are of a
 ‘ nature different from the other parts, they are more apparent
 ‘ by this contrast, and strike more than any other trait ; the eye-
 ‘ brows are a shading in the picture, heightening the colour and
 ‘ the form. The eye lashes also have their effect ; when they are
 ‘ long and close-planted the eyes appear more beautiful, and the
 ‘ aspect more temperate. Only mankind and the monkey have
 ‘ lashes on both eye-lids ; all other animals have them not on
 ‘ the under one ; and even in man the under is much more
 ‘ slenderly furnished than the upper eye-lid ; they sometimes be-
 ‘ come so long in old age, that people are obliged to cut them.
 ‘ The eyebrows have but two movements, and these depend up-
 ‘ on the muscles of the forehead, by one of which they are

‘raised, and by the other drawn down in approximating each other.’

LE BRUN.

Treatise on the character of the passions.

‘There are two movements in the eyebrows, which express all the operations of the passions. These two movements have a perfect relation to two appetites in the sensitive part of the soul; the *concupiscible* appetite and the *iracible* appetite. That which raises them towards the brain, expresses all the fiercer and more cruel passions.

‘There are two ways in which the eyebrow is elevated, one where it is raised in the middle, and this elevation expresses agreeable emotions. When the eyebrow rises in the middle, the sides of the mouth are raised: in frow the middle of the mouth rises.

‘When the eyebrow falls in the middle, this movement marks a corporeal affliction, the sides of the mouth being at the same time depressed.

‘In laughter all the parts follow them; for the eyebrows sinking towards the middle of the forehead, occasion the nose, the mouth, and the eyes to follow the same movement.’

ADDITION A.

If we endeavour to judge of whole nations by one or by another distinct part of the countenance, the English will obtain the preference with respect to the eyebrows. Among them this trait always characterises the thinker; and I shall risk nothing



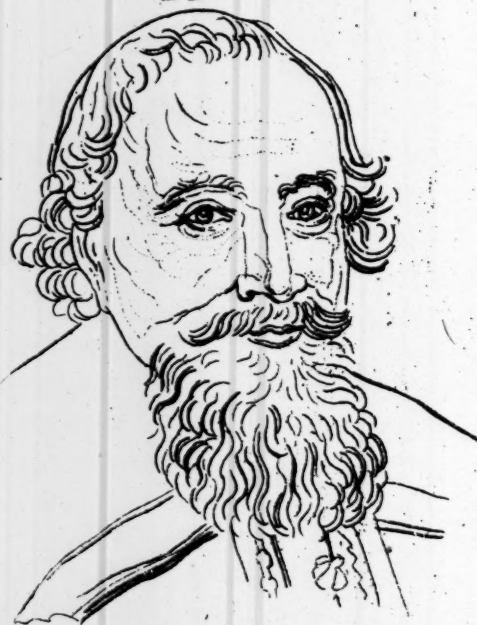
Diemberbroeck



Hyde



Oppyck



Rivet



in doubting, whether the fertile genius of the French does not ordinarily manifest itself by the form of the nose. Run over a certain number of English portraits, and you will be convinced of the justness of my remark.

If I saw in this portrait of Clarke, only the eyebrows—and they are indifferently enough designed—I should not, for an instant, doubt of the majestic conformation of the forehead and the nose, which must necessarily be imagined. I will say further, that if I do not here discern the highest degree of penetration, combined with an equal portion of practical sense, I must despair of ever finding it. A physiognomy adorned with such eyebrows, would inspire me, at the distance of a hundred paces, with the most profound veneration: I should respectfully present myself before him, endeavouring to conceal all my weaknesses, without too much flattering myself, that they would not be perceived, and I should be careful not to assume borrowed virtues, persuaded that my ostentation could not escape so penetrating an observer, capable, as he must be, to distinguish my good qualities, though disguised under the thickest veil.

ADDITION B.

DIEMERBROEK, HIDES, OPPYCK, AND RIVET.

I assign the preference to Diemberbroek, on account of the hair. The amiable sagacity of this character pleasingly appears in every part of the eyebrows, in every hair of the head. In admiral Hides, the drawing, the form, and mass of the eyebrows most expressively indicate a determined mind, active and vigorous, which leaves no time for his projects to cool. Who would presume to sport at such a physiognomy, at this penetrating look, at those eyebrows? Could a timid and irresolute character bear the presence of such a man?

There is much more coolness and reflection, less activity, of

boldness, and moroseness in the eyebrows of Oppyck. We there acknowledge true candour, uninfluenced by the passions.

With eyebrows like those, Rivet is above minute examination; we dread to decide upon uncommon impressions, but adhere more strongly to those already received. The eye, the forehead, the nose, the mouth, correspond in furnishing the same indications.

1. To this I would assign the character of temperate sagacity, founded upon experience.
2. That energetic courage which is essential to heroes.
3. A sound and upright mind.
4. A manly prudence, searching after knowledge.

These four kinds of eyebrows are seldom found among women. If the fair sex differed from ours only in this single trait, the distinction would still be sufficiently established.

OF THE NOSE.

The ancients were right in calling the nose *honestamentum faciei*. I believe I have before said, that I look upon this part as the basis of the forehead. Such as understand a little of the theory of gothic architecture, will easily comprehend my comparison. The nose is appointed to sustain the arch of the forehead, which but for such friendly support, would press the cheeks and the mouth downwards.

A fine nose never associates with a deformed face. A disagreeable face may have fine eyes, but a regular nose necessarily infers a happy analogy of the other features. Thus we may

perceive a thousand fine eyes for one single nose perfectly well-formed; and where one so formed is found, it always implies a character of distinguished excellence. *Non cuique datum est habere nasum.* Here follows what, according to my opinion, is necessary for the conformation of a nose perfectly beautiful.

a. Its length ought to be equal to that of the forehead.

b. It must have a gentle falling-in near the root.

c. Viewed in the front, the ridge (*spina, dorsum nasi*) must be large, with the two sides nearly parallel: but the breadth must be a little increased near the middle.

d. The extremity or tip of the nose (*orbiculus*) must not be too sharply pointed nor too obtuse: the lower contour must be formed with precision and with connection, neither too pointed nor too large.

e. In front, the sides of the nose (*pinnae*) must distinctly present themselves, so that the nostrils agreeably fore-shorten at the bottom.

f. In the profile, the base of the nose must be only one third of its length.

g. The nostrils must draw more or less towards a point, and become rounded as they recede.

h. The sides of the nose, or of the ridge of the nose, must be formed arch-wise.

i. The upper part must nearly unite with the arch of the eye-bone, and its dimension on the side of the eye must be at least half an inch.

A nose comprehending all these perfections, expresses all that can be expressed. There are, however, many persons, of the

greatest merit who have badly formed noses; but we must distinguish between the different kinds of merit for which they are remarkable. Thus, for example, I have seen men very well-bred, generous, and judicious, with small noses oblique in profile, although in other respects happily organised: they possessed estimable qualities, but these were confined to a gentleness of temper, forbearance, attention, and docility, disposing them to receive and relish sensations of delicacy. Noses arched from the upper part of the root belong to elevated characters, who are called upon to command, to accomplish great things, firm in their projects, and ardent in the pursuit of them. Perpendicular noses—that is to say, such as approach towards that form, for I always hold it as a leading principle, that in all her productions, nature abhors lines entirely strait—this sort of noses, I say, may be looked upon as the key-stone between the two others: they suppose a soul that knows how to act and to suffer tranquilly and with energy.

Socrates, Boerhaave, and Laireffe, had very ill-formed noses, and yet they were nevertheless very great men, but the fund of their character was that of a gentle and patient disposition.

A nose with a large ridge, whether it may be strait or curved, always announces superior faculties. In this I have never been mistaken; but this form is very rare. You may examine ten thousand natural faces, and a thousand portraits of celebrated men, without finding a single one of this description: this trait, however, appears, more or less, in the portraits of Fauste Socin, Swift, Cesar Borgia, Clepzeke, Anthony Pagi, John Charles d'Enkenberg (a person famous for his bodily strength), Paul Sarpi, Peter de Medicis, Francois Carrache, Cassini, Lucas of Leyden, Titian.

Without this large ridge, and a very narrow root, the nose often indicates an extraordinary energy—but this is almost always so momentary and evanescent, that its appearance and departure are equally imperceptible.



The Tartars have generally broad and hollowed noses: the African negroes flat: the Jews, for the most part, aquiline; the English cartilagininous, and seldom pointed. If we may judge from paintings and portraits, fine noses are not common among the Dutch. In the natives of Italy, on the contrary, this trait is distinctive, and of the greatest expression. Upon the whole, and I have said it before, the nose is absolutely characteristic of the celebrated men of France; of which the galleries of Perrault and Morin afford sufficient proofs.

A small nostril is an infallible sign of a timid mind, incapable of undertaking the most inconsiderable enterprise.

When the sides of the nose are very flexible, and very quickly excited to motion, they shew a great delicacy of sentiment, which may easily degenerate into sensuality and voluptuousness.

ADDITION A.

1. The nose and the eye announce a man of upright intentions, a sound mind, and a vigorous temperament.

2. This somewhat favourably prepossesses by its form, but still it is but the caricature of the nose of an injudicious person. Its bridge is too much lengthened, and too abruptly detached from the root.

3. This has more meaning. To have given it greater expression the extremity should have been designed with more boldness.

These two noses, 4. and 5, border upon folly, particularly 5. When the concave from the root of the nose is so much lengthened that the nose becomes too suddenly and disagreeably prominent, and in disproportion with the extremity, I always expect some confusion in the mind. With regard to 5. it is unnecessary to mention that sharp and scornful air, which disfigures

the eye, the chin, and the mouth: you will also observe in all these parts that insupportable void commonly belonging to presumptuous people.

ADDITION B.

EIGHT NOSES.

These contours appear to be drawn after nature: they have all an air of truth, and are all above the common—but, nevertheless, they admit of distinctions.

1. I am not convinced whether this is the nose of a man sedate, judicious, and experienced, who, notwithstanding, has not attained to a decided superiority.

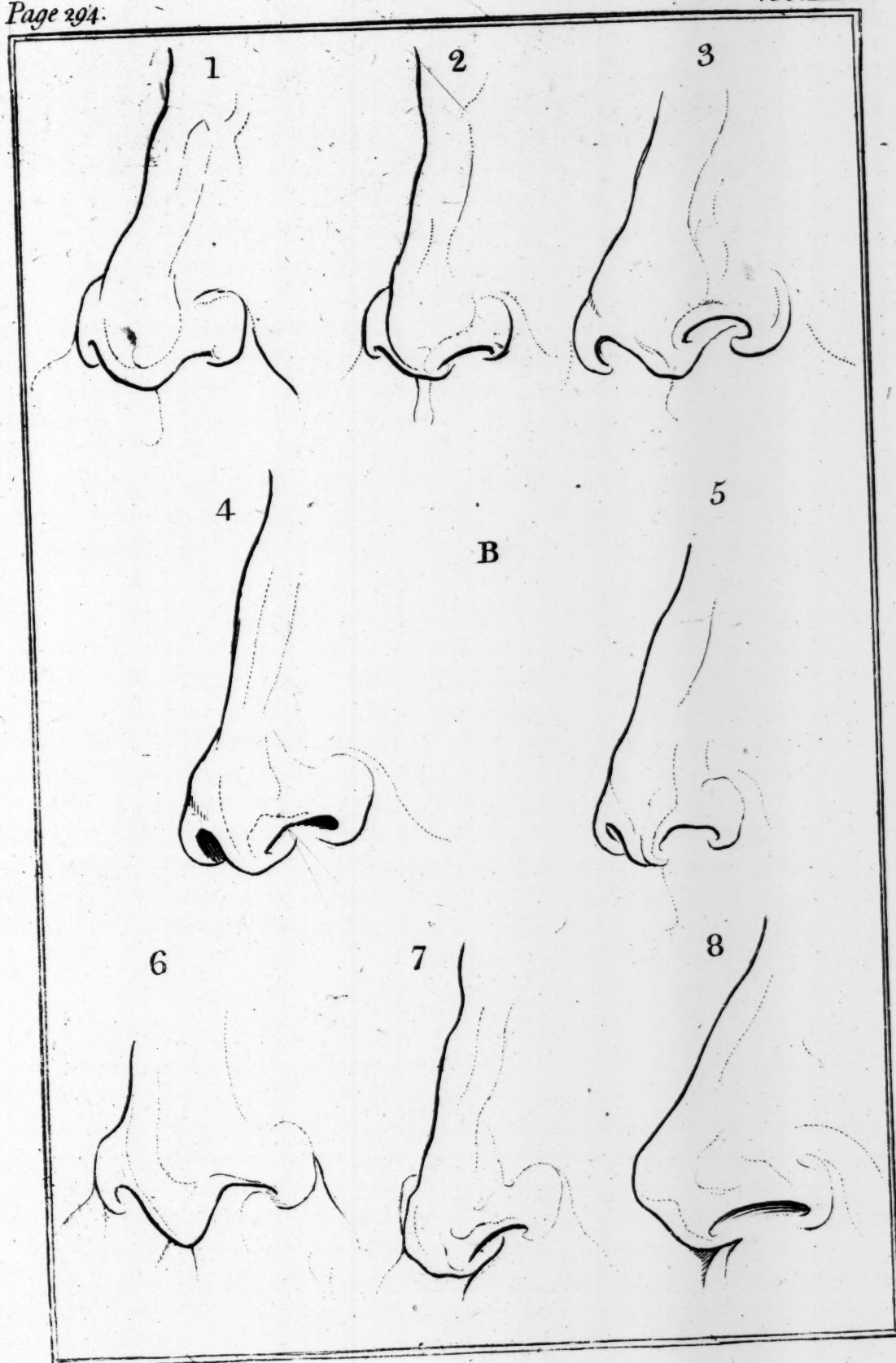
2. Is much inferior to the former; it is less expressive, but circumspect, timid, scrupulous, and minute.

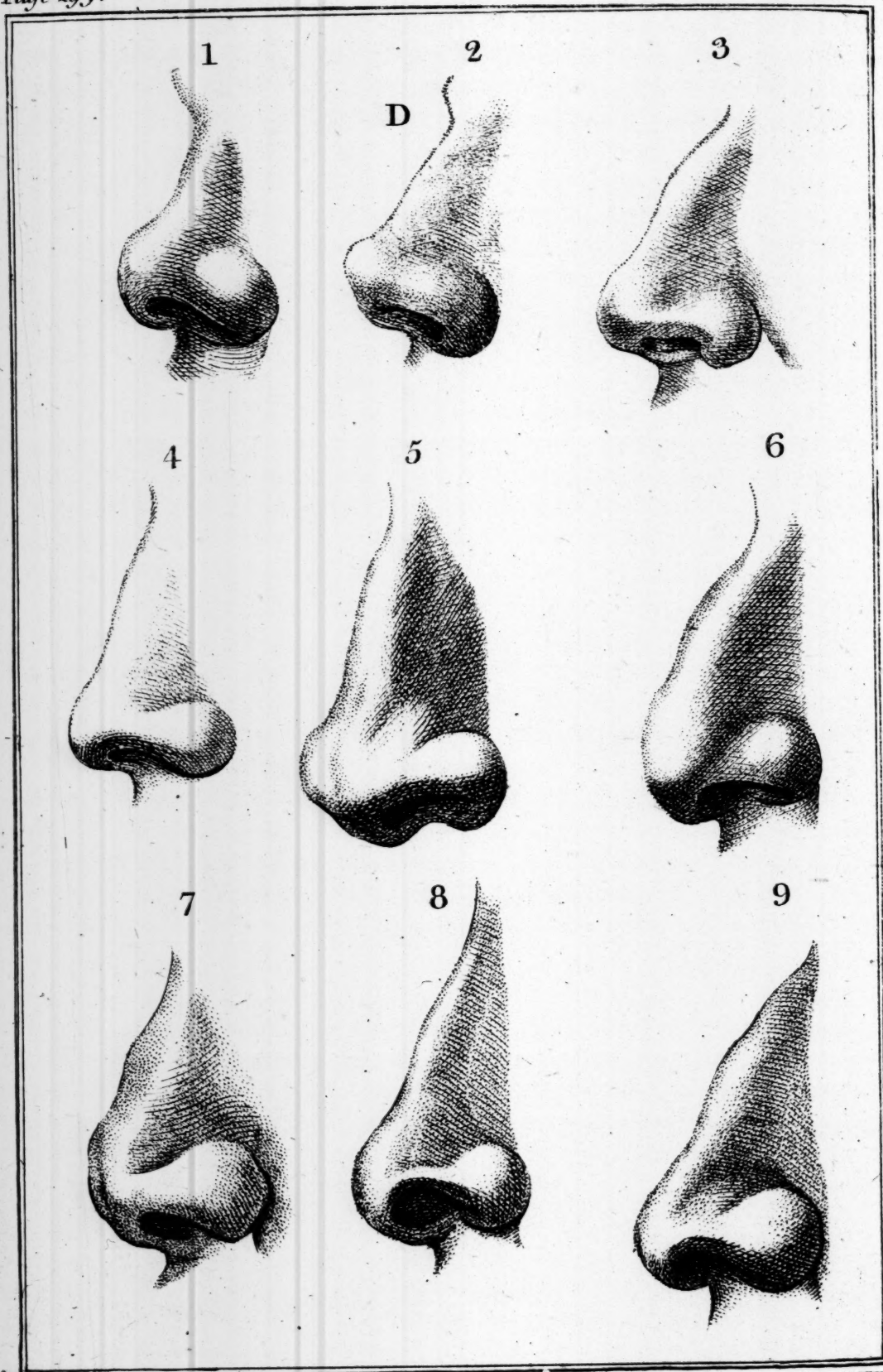
3. Is opposed to 2, energetic, bold, and determined, at the same time sufficiently considerate to weigh in the balance of reason the probable success of his enterprises.

4. If I allow him not a share of understanding, still I believe him more judicious than 3, though he is not so decided a character.

5. This nose appears to belong to the same family with 4, but is more juvenile, and perhaps that of a son, or a younger brother.

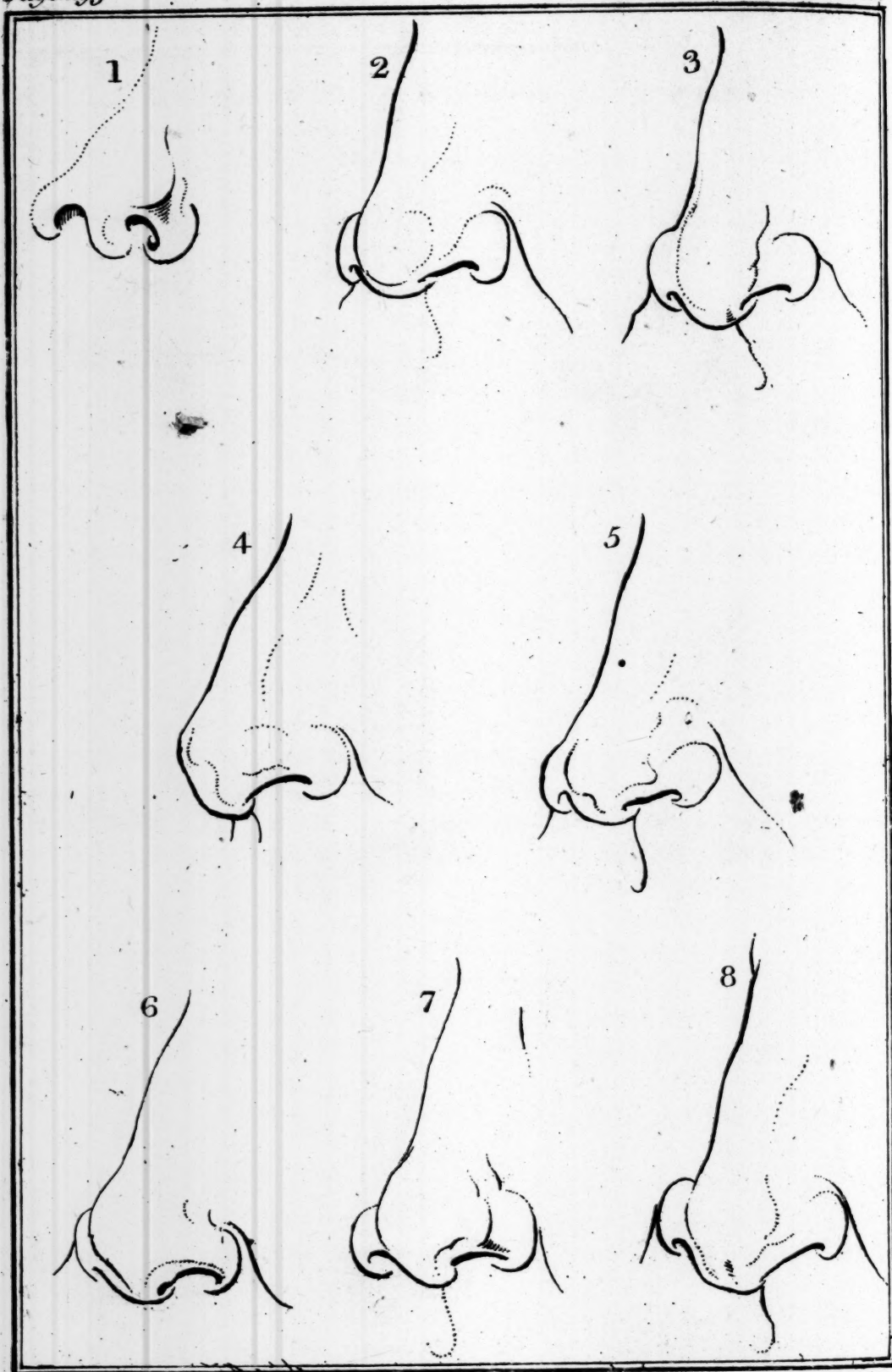
6. This sketch of a nose is in so singular a stile, that I am unable to form a precise judgment of, or even to account by conjecture, for the cause of its deviation. At the worst, I would infer an original turn of mind and good nature, rather than splendid talents or a malignant disposition. The end being brought down too low, gives it the appearance of a caricature.





100





7. Belongs to a man conversant in the practical affairs of life, more sensible and precise than 1, more enterprising than 2, more subtle than 4 and 5.

8. Is the most remarkable and manly of the whole. It is the nose of a minister of state or a prince.

ADDITION C.

EIGHT NOSES.

Amongst the noses of this plate, there is not one very remarkable. However, were I to decide, I should say 4 would captivate by its originality, and 8 by its expression of judgment.

1. Appears sensual and voluptuous, but fundamentally good. 2. Excessively phlegmatic, circumspect, and loyal. 3. Has the same character, only with a little more shrewdness. 4. Inclines to voluptuousness; but this propensity does not hinder him from being judicious and generous. But few things are wanting to make him a man of a superior character. 5. Has so great an analogy to 2 that they may be easily confounded. They are apparently of the same family. 6. Has more dignity than 2, and 8. 7. Has perhaps more discernment than the preceeding: but this is less from reason than from instinct. 8. Is above all the others, as much for solidity of judgment as delicacy of mind.

ADDITION D.

NINE NOSES SHADED, IN PROFILE.

None of these entirely indicate a sound and upright mind. At most, we may except 4 and 5, and still they are subjects for criticism.

4. Has goodness and civility, but, to speak with more precision, it is a little too much shortened, the side of the extremity is too much rounded, and too slightly shaded—a defect which I have before imputed to each number in this plate. 5. Is distinguished above the others by the strength of its character, which imports much penetration and sagacity, a determined mind and masculine vigour.

1. Is destitute of every sentiment of delicacy. I do not believe him without malice. 2. Is the caricature of a nose which supposes good sense, and nothing more. 3. Naturally timid, and only estimable for the love of order and neatness. 6. The same as the preceding, besides which I discover a tint of voluptuousness. 7. Is abandoned to brutal rudeness. 8. The expression of this is somewhat modified by a fund of good nature. 9. This wants truth: the upper contour, and that of the lower extremity are absolutely wanting.

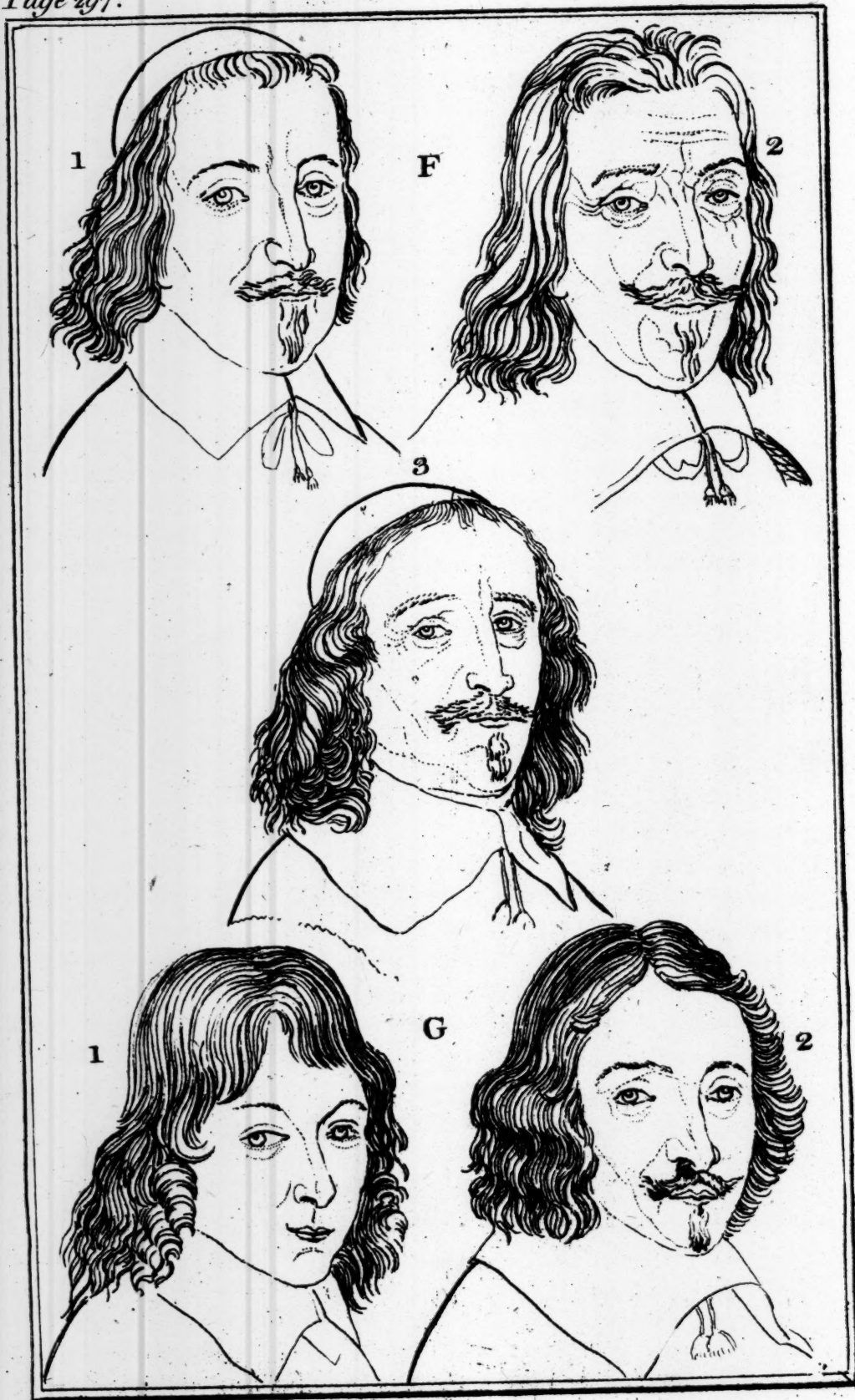
In all these profiles the nostrils are altogether unpardonable. I doubt whether the designer worked after nature.

ADDITION E.

1. PHILIPPUS AUDAX.

If the form of this face is not expressive, we must despair of ever finding one that is so. Such a nose inspires the sentiment of his energy; and we feel this sentiment somewhat as a man in good health, enjoys that health without paying attention to it. Proportion observed, the chin might have been more emboldened, and the eye does not sufficiently characterise the courage of a hero who has merited the surname of *Bold*; but the mouth most excellently describes a meditative sagacity, an unembarrassed attention, and the composure of a manly energy. 2. This is not a common physionomy, but the forehead has not all that is necessary to mark a great man. I am greatly pleased with the





eyebrows and the nose. One cannot but discover in them firmness, courtesy, a sound and clear judgment, and an infinite sagacity. The eye is full of sweetness and beneficence; the mouth is the organ of reason. The energy of the chin is a little in contrast with the delicacy of the look.

I also much admire noses like this you see in profile of Ammerbach. What sentiment, what probity, what solidity and force! This man is too sure of his object not to make his opinions be adopted by all the world, while he is himself very difficult to be persuaded.

ADDITION F.

Three French Heads, after Morin.

These heads, from the collection of the illustrious men of France, by Morin, are particularly distinguished by the nose: but this principal trait must have lost much of its spirit and original elegance in a transition to this fifth or perhaps tenth copy; above all, the nostrils are visibly mutilated.

1. Denotes most sense. 2. Most circumspection. 3. Exceeds the other two, by an uncommon enlargement of mind: and yet in this the drawing is the most defective.

Let us examine, by the way, the other parts of the face, this Lecture being equally dedicated to that purpose.

1. Every trait, every detail, not excepting the hair, bears the stamp of wisdom and sweetness; all there is homogeneous, every thing tends to form the most harmonious combination. The mouth, in particular, solicits your confidence; it breathes the love of peace, good order, and unsuspected candour. The chin is not in a great stile, but it has nothing of harshness, and, far from disgusting and fatiguing you, it discovers a little timidity.

2. Is much more complicated, more cunning, more intriguing: and it is precisely that complication, and that diversity in the traits, which remove it so prodigiously from the noble simplicity of 1, and the decided superiority of 3. 3. If I am not mistaken, this is a representation of Mercier, the architect. From this copy, figure to yourself the portrait of the original from which it was engraved, and then carry your imagination up to the model itself, and withhold your admiration, if you can. You may censure the mouth, or rather this copy of the mouth, as expressing somewhat of pride and pretension: but, if ever a physiognomy was authorised to demand its rights, it is this: it aspires at pre-eminence even while in the chains of slavery. That eye surmounted with such an eyebrow, instantaneously perceives what 2 can only discover through the medium of minute and laborious investigation.

ADDITION G.

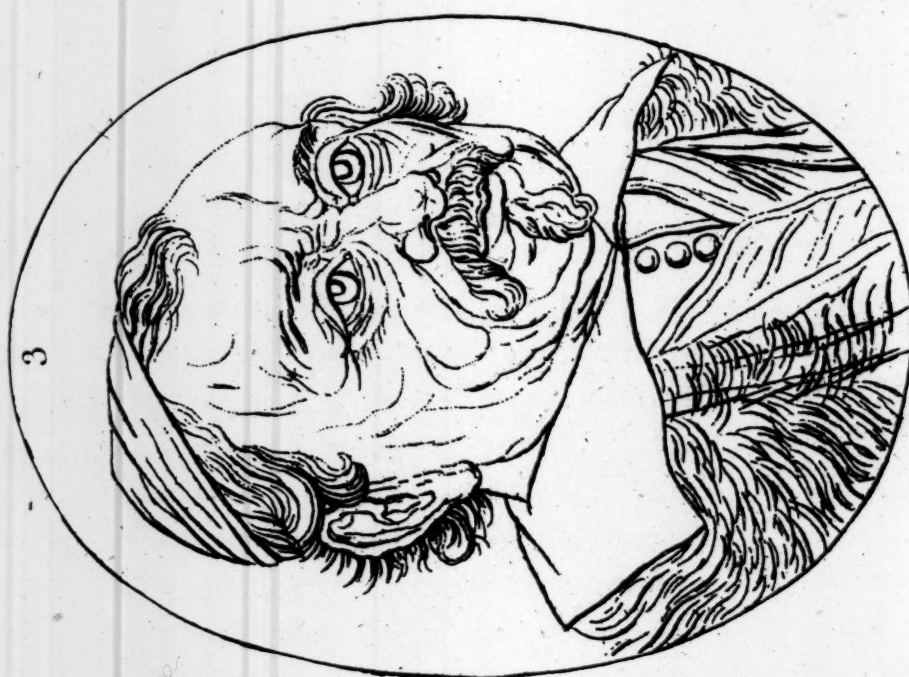
Two Heads with Hair.

Perhaps there would be nothing striking in these two countenances, if they did not derive value from the hair; they are besides designed with the timidity of a learner.

1. Without the distinctive trait already noted, this would have been scarcely any thing more than a common face; we should find but little expression, or perhaps an infantine air. I shall not enquire whether the fault rests with the painter, or only with the engraver, who appears to have been sparing of his labour in every part. Notwithstanding all his remissness, he has, however, preserved a character of superiority in the nose, which saves the rest of the physiognomy, which removes it out of the ordinary class, and which advantageously reflects upon the eye, upon the mouth, and upon that covered forehead. The whole taken together perhaps says more than we desire, or, to speak more clearly, it does not inspire us with a full confidence, but

HEINSIUS

3



CAESTER

4





IANGELIUS

1



HEYDAN

2



still challenges our admiration. 2. The same spirit animates this figure, but the nose still more dignifies, strengthens, and consolidates the faculties which the other traits announce; at least it is so in this copy. Besides a fund of tranquillity and gentleness, a judicious circumspection, and a sensibility, which, if we are to believe the mouth, although it is something in the stile of the mannerist, may easily degenerate into effeminacy and weakness, you here see the man—the man wise, active, always sure of his object, though he does not seek to render himself conspicuous, though he confines himself within the bounds of modesty, and though he prescribes to himself a certain portion of reserve.

ADDITION H.

LANGELIUS, HAYDAN, HEINSIUS, AND CAESTER.

If your sentiments were to be asked on these four faces, it is probable you would answer, that neither of them yields you entire satisfaction, that in this sketch at least they have each something of harshness. But if an option were necessary, you would declare, I am sure, in favour of Haydan, and you would find in him, in despite of all his coarseness, a fund of candour and good sense. The nose is sufficient to convince us of this; it reconciles us to the other features, and gives them an additional value. You must be struck with the harmony of his right eye, the look of which assuredly discovers neither weakness nor indifference, with the eyebrow, full of vigour and sense, and with that mouth so expressive of sincerity and discretion. 2. This may be more original, more picturesque, owing to the contour of the extremity of the nose; but upon examining it more attentively you will there seek in vain for the softness, composure, solidity, and cordiality, which distinguish the former. Neither does the chin admit such concentrated energy. 3. In all these heads no account is to be made of the air of the face, which it is almost impossible to retrace with precision in a simple contour. With this modification, do you not feel, as I do, that not only this forehead, not

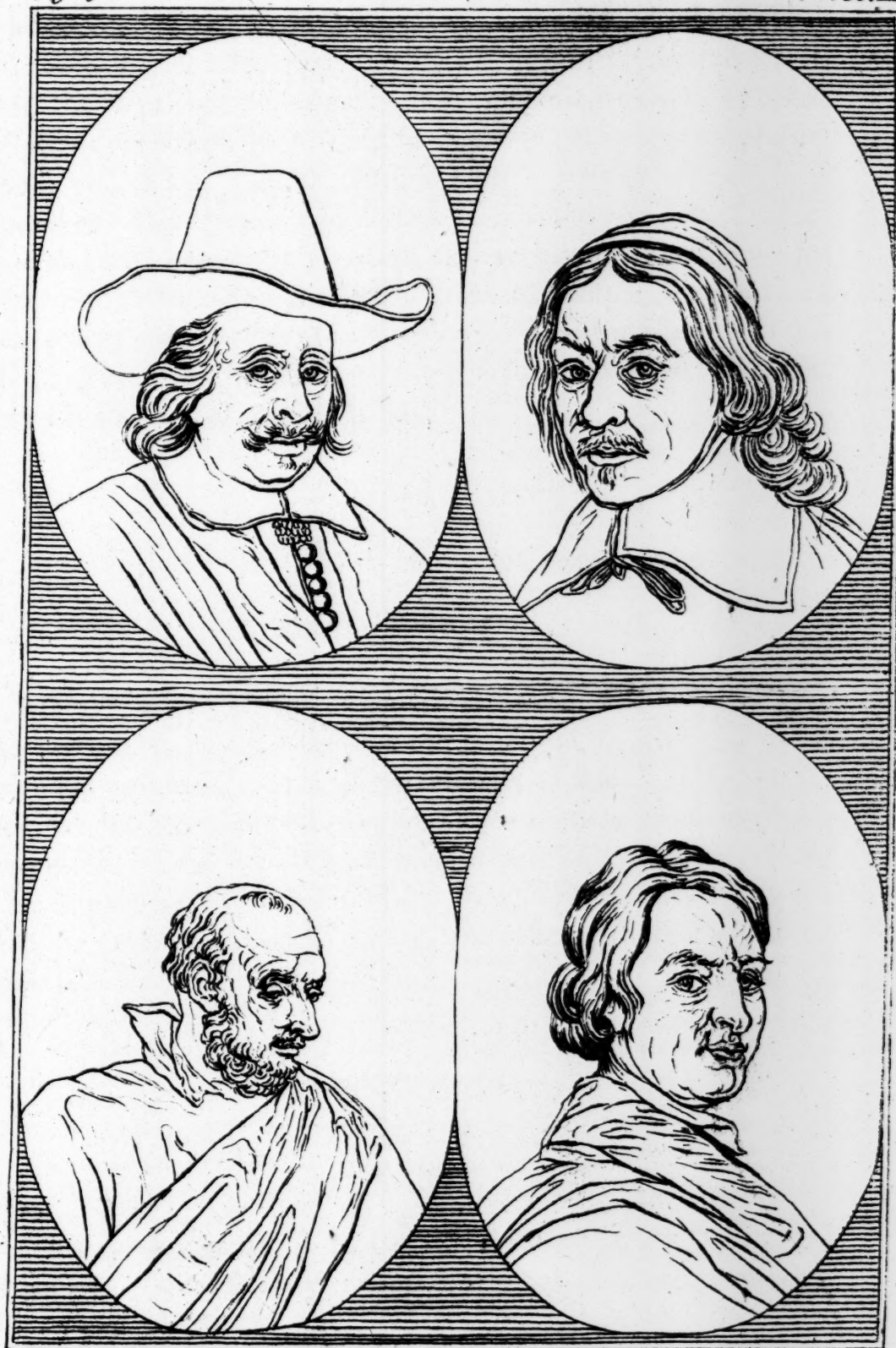
only the eye, not only the folds of the cheeks, but still more particularly the contour of the nose, announce a vivacity of imagination, a profound thinker, firm in his system, active and vigilant, accurate in the formation of his own ideas, and expert in developing those of other men—in a word, a man of talents, a masculine and nervous character. 4. Substitute in the place of this, the original portrait, the attitude of which is very happily chosen. (This is not to be recommended to a superficial observer, and still less that he should consider it in the detail: here the painter was inspired by his model, and thence occurs that air of the head so proper and so expressive). Would you not dwell with pleasure before the painting itself? Viewed in front, would the eye alone, or would the play of the mouth most attach you to this physiognomy? Or, rather, would you not expect a rich store of sense and reason only from the form of the nose, although that part is badly designed and degraded from the character of grandeur and superiority which it ought to bear.

ADDITION I.

Of the Nose.

SPIEGEL AND CLAUBERG.

Would you presume to call that man judicious, who should attribute to these two personages the same intellectual and moral character? Smile, if this amuses you, but it is not the less true, that in the annexed plate, it is the nose only that distinguishes the learned professor from the mere man of the world. Produce the two figures to people who have never heard of the name either of Spiegel or Clauberg, and though possessed of but a moderate share of discernment, they will, without hesitation, say, that if one of the two is a man of erudition, it must necessarily be 2. No person will dispute his skill in the sciences, applica-



1167



tion, solidity, facility in his pursuits, and the art of managing his subject to advantage.

At the same time, to 1 they will allow taste, eloquence, prudence, a knowledge of the world, a talent for business, and a lively imagination, rather calculated to relish the beautiful, than to search into the depths of literature. If your opinion were to be asked respecting the form of the nose, in examining the engraved profile, could you fail to observe there a restless activity, ardour, and courage? But do you also observe in him the coolness of reflection and wise perseverance, which are necessary for conducting an enterprise to its end, a gentle and peaceable temper, sentiments of tenderness, and the gift of insinuation? This I much doubt, and think at most you will suffer him to pass for a brave and loyal man, and a head original and illustrious.

ADDITION K.

PAUL VERONESE.

Here is a physiognomy altogether Italian, exhibiting a productive genius, and the fertility and ardour of an artist captivated with his profession. It is all eye, all ear, all sense. Here we recognize the attentive observer, who knows how to chuse with discernment. This is indicated in every part of the face; and the nose in particular serves as a distinctive sign of fertility of imagination, maturity of understanding, and delicacy of taste and sentiment.

ADDITION L.

DRYDEN.

This head appears to me less productive than the other, but it has much more solidity. If it is less rich in funds, if it is less

an object of *choice*, it has the advantage in point of energy. By the whole of the physionomy, and principally by the nose, is announced a man of resolution and genius, whose soul is impassioned and of acute sensibility. Compared with the preceding, this character is less reserved in his pleasantries, less severe in his ideas, but more bold in his resolutions, which he will pursue to their end with determined perseverance.

ADDITION M.

Erasmus is always represented with a cap upon his head. Did he apprehend that his forehead was not open, noble, or confident enough to be exposed to the face of day? Did he conceal it from modesty? Or had he not physionomical tact enough to know, that this part is essential in a portrait? Upon the whole, whether he wore a cap from habit, for reasons of health, or because his friend Holbein preferred painting him in that familiar position, I cannot determine. Of this, however, I am confident, that this physionomy is one of the most interesting, the most speaking, and most distinctive that I know. It would appear with equal advantage in either of the chapters of this Lecture; but I have assigned it a place here, because it is most peculiarly characterised by the nose.

We shall now produce and comment upon some of the best portraits of Erasmus. Most of those we are in possession of are engraved after the originals, or after the copies of Holbein. However they may differ in some respects, they all correspond in shewing a man ingenious, intelligent, sprightly, and unaffected, of extensive knowledge, abounding in talents and wit; the man of study who is at his ease only in his closet, and who, when out of that, is no longer in his proper place; the writer capable of doing with his pen whatever he pleases. It will be said, that those lips are always ready for the escape of some satyrical fally: we here see the penetrating smile of an intelligent observer, who



M



N



O



P





instantly seizes objects of ridicule imperceptible to people of less, acute discrimination.

ADDITION N.

The transition from the nose to the forehead is incorrectly drawn, nor is the nose itself sufficiently expressive of delicacy; and yet this simple sketch visibly retraces all the qualities we have particularised.

ADDITION O.

Where are ingenuity, truth, circumspection, and delicacy to be found, if not in this original physiognomy? Where will you find a more perfect harmony of all the constituent traits? The designer has expressed them with wonderful address: he himself certainly smiled, when so well expressing the malignant smile of his model. We see that he has scrupulously applied himself to preserve all those inflections, all those minute details which give the most impressive significations in a face like this. Not a single trait drawn at random, disagreeably encroaching upon, or diminishing the effect of the rest.

We discover in the look, the calmness of an intelligent and profound observer, eager in the pursuit of knowledge, and always meditating. That half-closed, bent-down eye, its glance, the smallness of its globe—that shortened nose—will always be the eye and the nose of a man able in concerting his plans, or, at least, of a studious man, who thinks with acuteness and feels with delicacy. A nose so formed, necessarily imports a turn of mind distinguishable amongst ten thousand by its vivacity.

What truth in the mouth so sweetly closed? It is impossible there to overlook application and enlargement of mind, the love

of order, elegance of diction, and fallies of vivacity? This part is more *youthful*, designed with less accuracy, and less expressive of wisdom than N: nor is the nose either correctly drawn or neatly finished. We observe anew in O, the large unflattened chin, not too fleshy, but happily diversified. Upon the whole, take notice of the different inflections of the contour, from the eye-bone to the bottom of the face, and you will every where trace the sage, familiarised with the silence of night, who ridicules the follies of the world, and seeks his own happiness in the recreations of philosophy.

ADDITION P.

ERASMUS AFTER HOLBEIN.

Here we confess the portrait of Erasmus, painted after Holbein, that admirable piece, pregnant with soul and life, which is in the library of Basle, and to rival the excellency of which no engraving can possibly aspire. However great its superiority to the print, the picture discovers, in many respects, the painter's inability to produce an adequate representation of his model. But no matter: it is only the man of genius who can comprehend the sublime, elevate himself to the grandeur of his subject, and aspire to become a master of it—and when in each trait of the work the artist has exerted his skill, and afforded proofs of his *willingness* to succeed, it is not his fault if, at last, he is obliged to exclaim, *The task is too hard*.

In this copy the nose is the most conspicuous part, although the end of it is not drawn with sufficient delicacy, and the nostril is wanting in neatness and truth. I should be tempted to call it a *ferret-nose*, and to associate with it a character reflective by constitution, and circumspect from delicacy, with an excess of diffidence rather than of presumption.

The mouth is not to be mentioned without diffidence. The



E



R



subtlety of the mind by which it is animated, seems to exhale from the upper lip; a multitude of agreeable ideas centre there, like colours in the sun-beam. The chin ought to have been less rounded, and more angulous; the uniform evenness of the surface, injures the lower part of the face, even were we to adopt an earlier time of life for this portrait; that is to say, the period most corresponding with chins of this form.

I add the profile of a man, wise, honest, lively, judicious, profound, and religious. The nose, perhaps, expressive of confidence, is a little too much curved—but what force and penetration in the look and in the whole physiognomy.

ADDITION Q.

In judging of the form of the nose from these four sketches, I shall say: 1. Is above the common, full of candour and dignity. 2. Has a character of grandeur, approaching to the sublime. 3. Is inferior to 1, but not absolutely destitute of merit. 4. Joins to great talents much firmness and vivacity.

In the profile 5, the shrewdness and sagacity of the nose are in perfect harmony with the whole of the countenance, which, without having any thing of grandeur, denotes a man of experience, disposed to bestow benefits. Select these kind of people to preside in the municipal government of a town or district, and you will have no cause to regret your choice. They love order, are prudent, gentle, and conscientious; they seek their own happiness in the affection and esteem of their equals, and their actions are regulated in conformity with those sentiments.

ADDITION R.

This nearly conveys the idea of a nose *above the human*, such as corresponds with the majesty of the holy virgin, in whom

there is a characteristic assemblage of all the virtues, purity, meditation, piety, patience, hope, humility ! But the lower part of the contour ought to have been more shaded : it is too unvaried to accord with the elegant curving of the eyebrow. It is also to be observed, that an expression of voluptuousness results from the too much rounding of the mouth as well as the chin, the form of which latter is very common.

CHAP. VI.

OF THE CHEEKS AND CHIN.

I. *Of the Cheeks.*

Properly speaking, the Cheeks are not parts of the face. They are to be considered as the funds of the other parts, or rather as the sensitive and vivified organs of the countenance. They constitute the sentiment of physiognomy.

Fleshy cheeks in general indicate a moisture of temperament and sensual appetite : thin and contracted, a dryness of humours and discontent. Grief forms hollows in them—ignorance and stupidity imprint them with deep furrows.—Wisdom, experience, and ingenuity of mind, lightly intersect them with gently undulating lines. The difference in the physical, moral, and intellectual character of man, depends upon the flatness or prominence of the muscles, their depression, their foldings, their appearance or imperceptibly, and on their undulations, or rather, on the undulations of those small wrinkles or lines which are determined by the specific character of the muscles.

Shew to an experienced and discriminating physiognomist, the simple contour of this section which extends from the side of the nostril to the chin, shew him the muscle in a state of rest, and when in motion ; above all, shew it him at that moment when

it is agitated by smiles or by weeping, by a sentiment of happiness or sorrow, by pity or indignation—and this trait alone will supply a text for interesting observations. This trait when it is marked by light contours gently shaded, has infinite expression; it displays the finest sensation of the soul, and attentively studied it will suffice to inspire the most profound veneration and the most tender affection. Our painters almost always neglect it, and their portraits very disadvantageously represent it by an insipid and frivolous air which we perceive in them.

Certain hollows, more or less triangular, which are sometimes observed in the cheeks, are an infallible sign of envy and jealousy. A cheek naturally gracious, with a gentle elasticity pleasingly raising it towards the eyes, is a voucher of a heart beneficent, generous, and incapable of the smallest meaness. Place not too much reliance on a man who never smiles agreeably. The graciousness of the smiles may serve as a barometer, to ascertain the goodness of the heart and the dignity of character.

II. OF THE CHIN.

Long experience has convinced me, that a projecting chin always announces something of peremptoriness, while a receding chin has always a contrary signification. The character of the energy or non-energy of the individual is often manifested by the chin only. A chin divided in the middle of a strong line, seems indisputably to indicate a man judicious, sedate, and resolute, at least if this trait is not opposed by others that are contradictory. We shall proceed to confirm this assertion by examples.

A pointed chin is generally understood to be the sign of cunning. Yet I have observed this form in persons of the strictest integrity; with them cunning was but discerning kindness. A fleshy, loose, and double chin, is, for the most part, the mark and the effect of sensuality. Angular chins are seldom observed but in people sensible, firm, and benevolent. Flat chins suppose

a cold and dry temperament. Small ones characterise timidity. Round ones with the dimple may be looked upon as being the pledge of goodness.

I establish three classes for the different forms of chins. In the first, I rank the chins that recede. In the second, those which in the profile are perpendicular with the lower lip. In the third, those that project beyond the under lip, or, in other words, pointed chins. The receding chin—which we may boldly call the feminine chin, since it is found in almost all persons of the other sex—always makes me suspect some imbecility. Chins of the second class inspire me with confidence, provided they be not exaggeratedly prolonged, which form generally implies pusillanimity and avarice.

CHAP. VII.

OF THE MOUTH AND THE LIPS.

The mouth is the representative and expositor of the mind and the heart. It collects, and, in its state of rest, as well as by the infinite variety of its movements, displays a world of characters. It is eloquent, even in its silence. This part of the body I hold in such veneration, that I scarcely dare to make it the subject of investigation. What an object of admiration! How sublime a miracle amidst all the miracles that compose our being. My mouth not only breathes the breath of life, and performs the functions which I have in common with the brute, but it also co-operates in the formation of language; it speaks—it speaks even when closed. Reader, expect no elucidation from me on the most active and the most expressive of all our organs: the task is beyond the extent of my powers.

How different is this part of the face from all others comprehended under that name! At once more simple and more com-

plicated, it can neither be detached nor fixed. Alas! did man but know and feel the dignity of the mouth, he would employ it and pouring forth divine ejaculations, and his words would sanctify his actions. Alas, why am I deprived of the power of utterance, and why do I tremble, when I attempt to describe the wonders of this organ, which is the seat of wisdom and of folly, of virtue, and of vice, of brutality and of delicacy of mind; the seat of love and of hatred, of sincerity and of falsehood, of humility and of pride, of dissimulation and of truth? Alas! Were I what I ought to be, my mouth should be opened, Oh, my God, to sing thy praises! Wonderful œconomy, astonishing mystery, when wilt thou be explained! When will the pleasure of the Almighty be manifested? I adore here, in this low estate, although I am not worthy to do it, but I shall be so one day, as much as man can render himself so, for he who created me has given me a mouth to proclaim my adoration of him. Why are we not able to search into, and to know ourselves? May not the observations which I am about to make upon the mouth of my brother, have application to myself? Will they not make me feel that my mouth also discovers the feeling of my heart and the sentiments of my mind? Humanity, how art thou degraded? How great will be my extacy in the life eternal, when in the face of Jesus Christ my eyes shall contemplate the mouth of the divinity; when I shall exclaim, I have a mouth like that which I adore, and I dare pronounce the name of him who has given it me! Oh, eternity, the hope of thee alone constitutes our happiness!

I conjure our painters and all the artists who are occupied in the delineation of the form of man, I again exhort them to study the most precious of his organs in all its varieties, in all its harmony. Begin by forming some characteristic mouths upon plaster, copy them, take them for models, and from them learn to form a judgment of the originals. Study the same mouth for whole days together, and sedulously employ your attention upon many mouths in all the diversities which they will be found to possess. After saying thus much, must I confess, that amongst

twenty workmen employed for six years under my own immediate inspection, to whom I was constantly giving instructions and directions, not one of them has succeeded, I do not say in feeling what could be felt, but only in seizing, and representing what was palpable? After this, what success is to be expected? However, I expect several moulds in plaster; they are easy to be made, and may of themselves suffice to furnish a cabinet. But who knows? perhaps our observations, too precise and too positive on the human mouth, may lead us too far; the career of our physiognomical discoveries may become too rapid; the veil, too suddenly drawn aside, may present too afflicting a spectacle; the shock may be too powerful—and perhaps it is for this reason, that the wisdom of providence conceals such objects from our view. My soul is oppressed with the reflections arising from this melancholy idea. You who know how to appreciate the dignity of human nature—and you whose hearts, though possessed of less sensibility, will always be dear to mine, excuse the complaints that do not affect you.

Carefully observe in each mouth, *a.* The upper and under lip, separately. *b.* The line resulting from their junction, when they are pleasingly closed, or when they may be so without effort. *c.* The centre of the upper lip, *d.* and that of the lower one; each of these points in particular. *e.* The base of the line in the middle. *f.* And the point where this terminates on each side.

Without these distinctions it is not possible either skilfully to delineate or accurately to judge of the mouth. A perfect correspondence is to be observed between the lip and the character. Whether they be firm, or yielding and flexible, the character is always analogous. Full and well proportioned lips, presenting the two sides of the middle line equally well serpentine, and easily to be retraced in designs—such lips are incompatible with meanness; they are also repugnant to falsehood and wickedness, and at most we may sometimes ascribe to them a little disposition to voluptuousness. A contracted mouth, with the cleft running

in a straight line, and the edge of the lips not appearing, is a certain sign of presence of mind, application, and the love of order, punctuality, and cleanliness. If, at the same time, the extremity rises on each side, a fund of affection, penetration, and vanity is supposed, and perhaps also some portion of malice, the common effect of levity. Fleishy lips have always to contend with sensuality and indolence. Dry and projecting ones, incline to timidity and avarice. When they close agreeably and without effort, and the design of them is correct, they indicate a character firm, reflecting, and judicious. An upper lip a little inclining towards the lower one, is a distinctive mark of goodness; not that I absolutely deny this quality to an advancing lower lip, but in this case I rather expect a cold but sincere good-nature, than the sentiment of impassioned tenderness. An under lip which sinks in the middle, only belongs to sprightly imaginations. Look attentively at a man of gaiety, at a moment when he is about to utter a fallacy of the mind, and you will observe the centre of the lip invariably to fall into a gentle hollow. A very close mouth (if it be not the effect of design) announces courage, and the very persons who are habituated to keep their mouths open, ordinarily close it, when their courage is about to be put to the proof. An open mouth is plaintive, a closed one suffers with patience.

That fleshy part covering the upper range of the teeth, and leading to the lip, has no name, that I am acquainted with, in anatomy: I shall, therefore, give it that of *courtine* or *pallium*. This part has hitherto been wholly neglected by physiognomists, but I have paid particular attention to it in most of the heads on which I have commented. The more this section is strengthened, the more the lip recedes. When this is large and arched, the interval separating it from the nose, is short and concave; an additional proof of the conformity in the different traits of the countenance. The *pallium* is mostly perpendicular: its concavity is very rare, as are the characters which admit of that form.

ADDITION A.

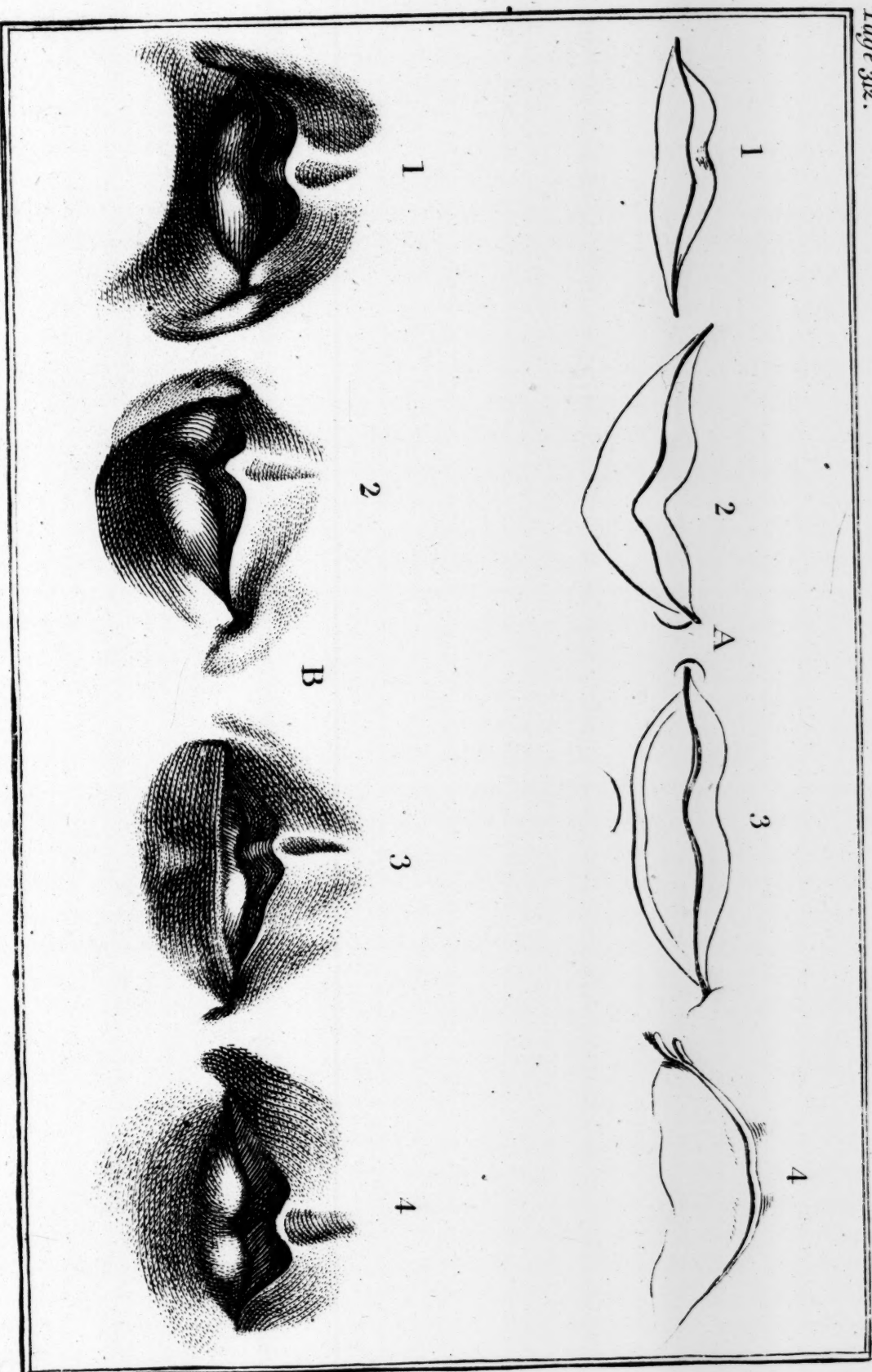
1. This mouth promises a sagacious reservation, aptitude in business, and firmness. Here we behold the gravity of a philosopher, who weighs syllables, and is not without penetration. 2. Gives the idea of the satirical wit and lively imagination of a Sterne. I would allow him the gift of eloquence, and an energy exempt from violence. 3. Has manly courage, with a little coarseness, if you will, but is firm and sincere. Add to that, judgment without depth, and good-will without partiality. 4. Is reserved, the effect of disdain; he has vivacity, insignificance, and the pretension of a man who is sure to strike hard blows. The under lip does not appear at all, and the upper one is scarcely perceptible. Nothing in the least like an agreeable flexion. It is a strong-bent bow ready to discharge a mortal weapon, aimed indifferently at the innocent or guilty. He must be a wicked man who has such a mouth.

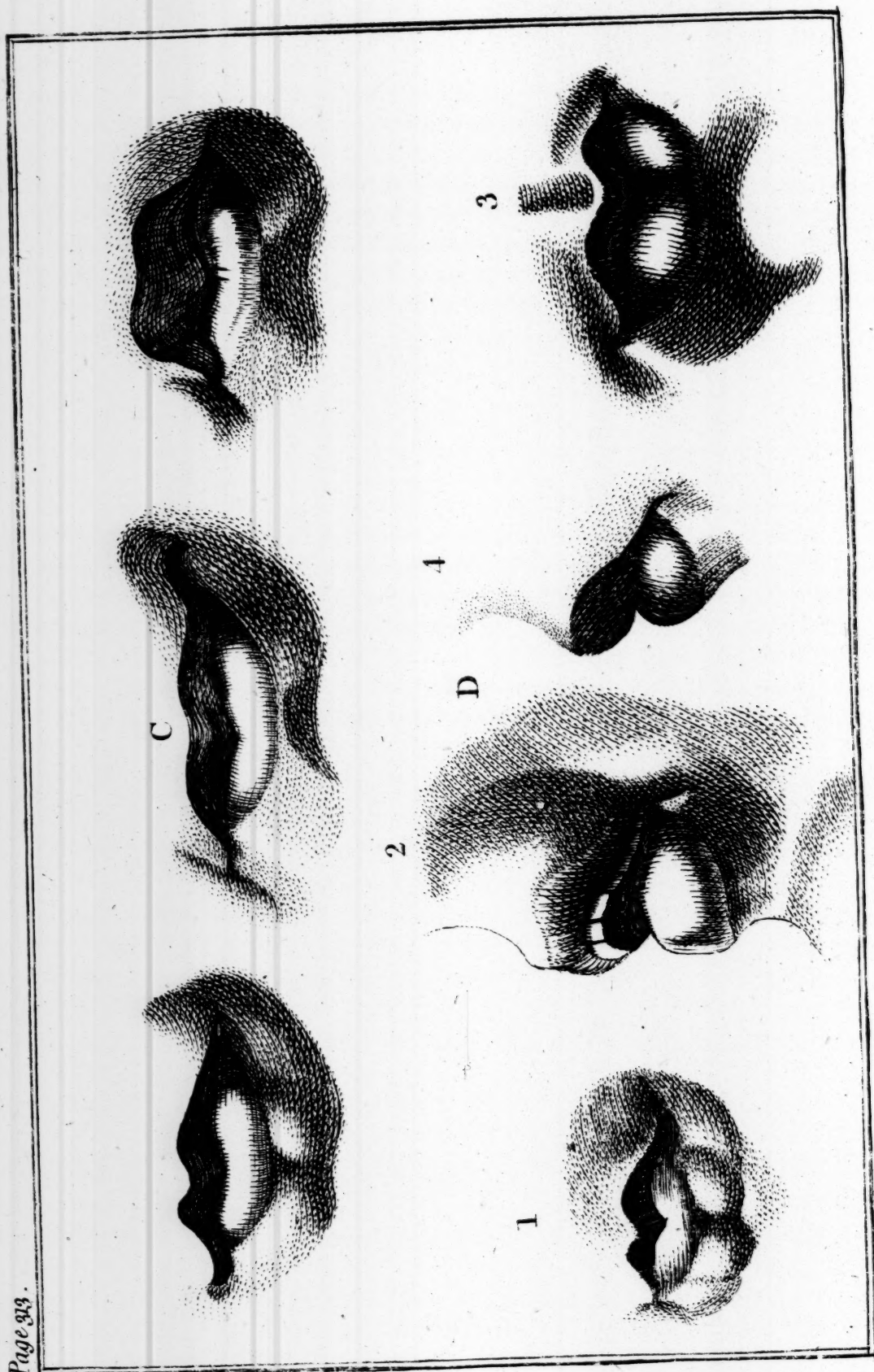
But let us not forget one essential observation: it is that aged people, who in their youth had the under jaw projecting, and who have lost their upper teeth, may sometimes contract a mouth approaching to 4. But with a character naturally good, it takes a curvature, and not easily assumes that form; there will always remain a taint of sweetness and good-humour, recommending him to the eyes of the connoisseur.

ADDITION B.

You doubtless will not suppose these to be the mouths of weak persons.

1. This air of thoughtfulness and equanimity is founded upon reason. He is prudent in his intentions and in his judgments;





I expect from him only the words of truth and the oracles of wisdom. 2. Do not condemn this on account of that large and advancing lip, though it must be allowed that it may be the cause or the effect of some weakness. This mouth is not deficient in sense; he understands his interests, is susceptible of attention, and his decisions have weight enough to be adopted in cases of necessity. 3. Is peaceable, affectionate, persuasive, easy to be affected, and as harmless as a child; but, notwithstanding this, he possesses a certain degree of firmness, and his punctuality may be relied on. 4. Is less shaded, less delicate than the preceding, more ferocious in his amusements; but it implies no baseness, and equally imports a character calm, peaceable, and solid.

ADDITION C.

1. This mouth will speak ill of no one; malice is banished from those lips; they reflect before they promise, and are punctual in the discharge of the smallest engagements. 2. Maturely searches and examines deliberately; he turns to profitable account all that reaches the ear; there is neither harshness nor anger in his words; his affectionate character breathes only tenderness. With more judgment than the preceding, he has not less candour. The under lip is not so delicate as the middle line promises. 3. The upper lip is too much shaded, and is besides exaggerated in the drawing; even in modifying this trait, you cannot efface the expression of voluptuousness, foppery, and pride.

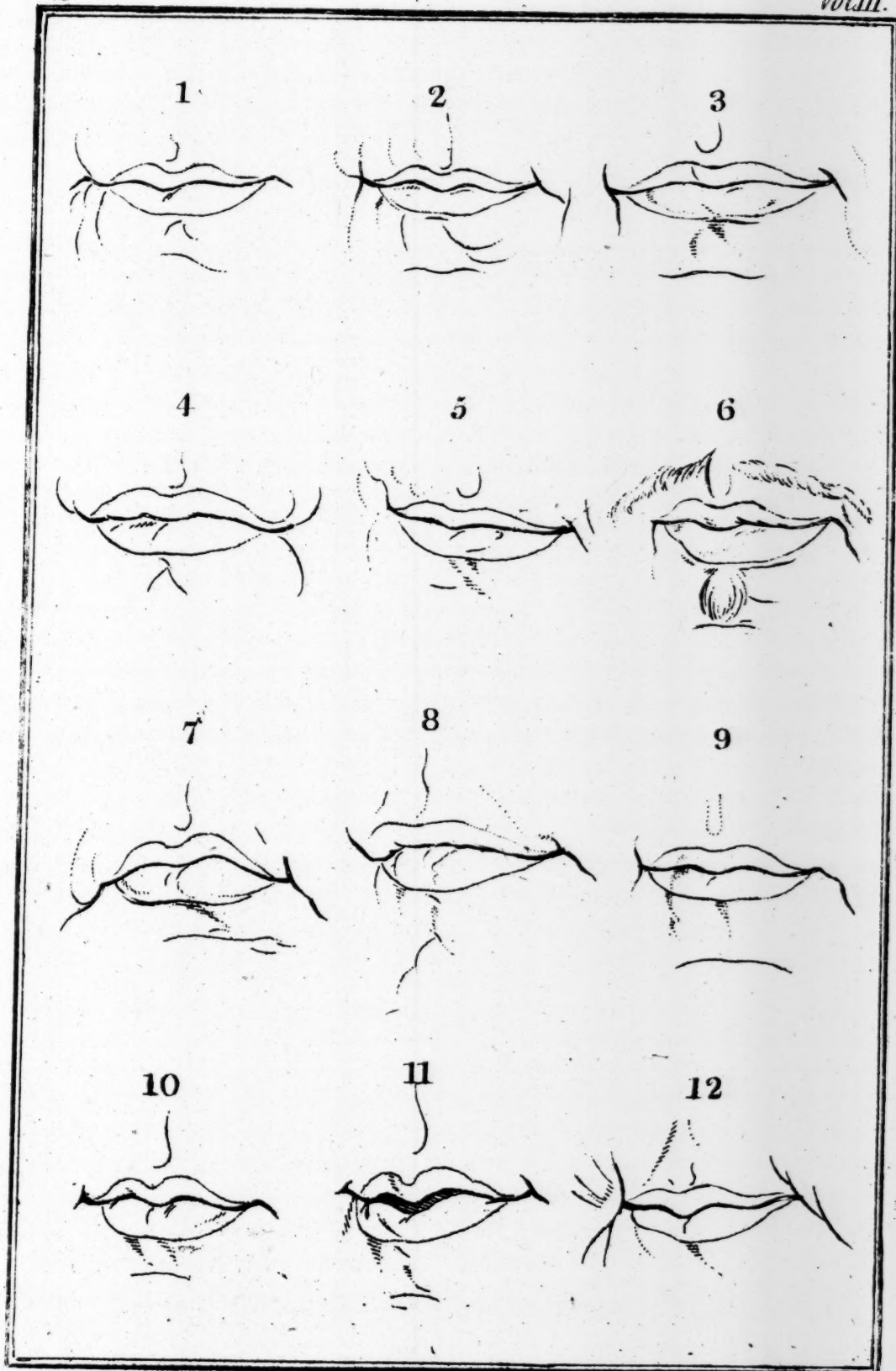
ADDITION D.

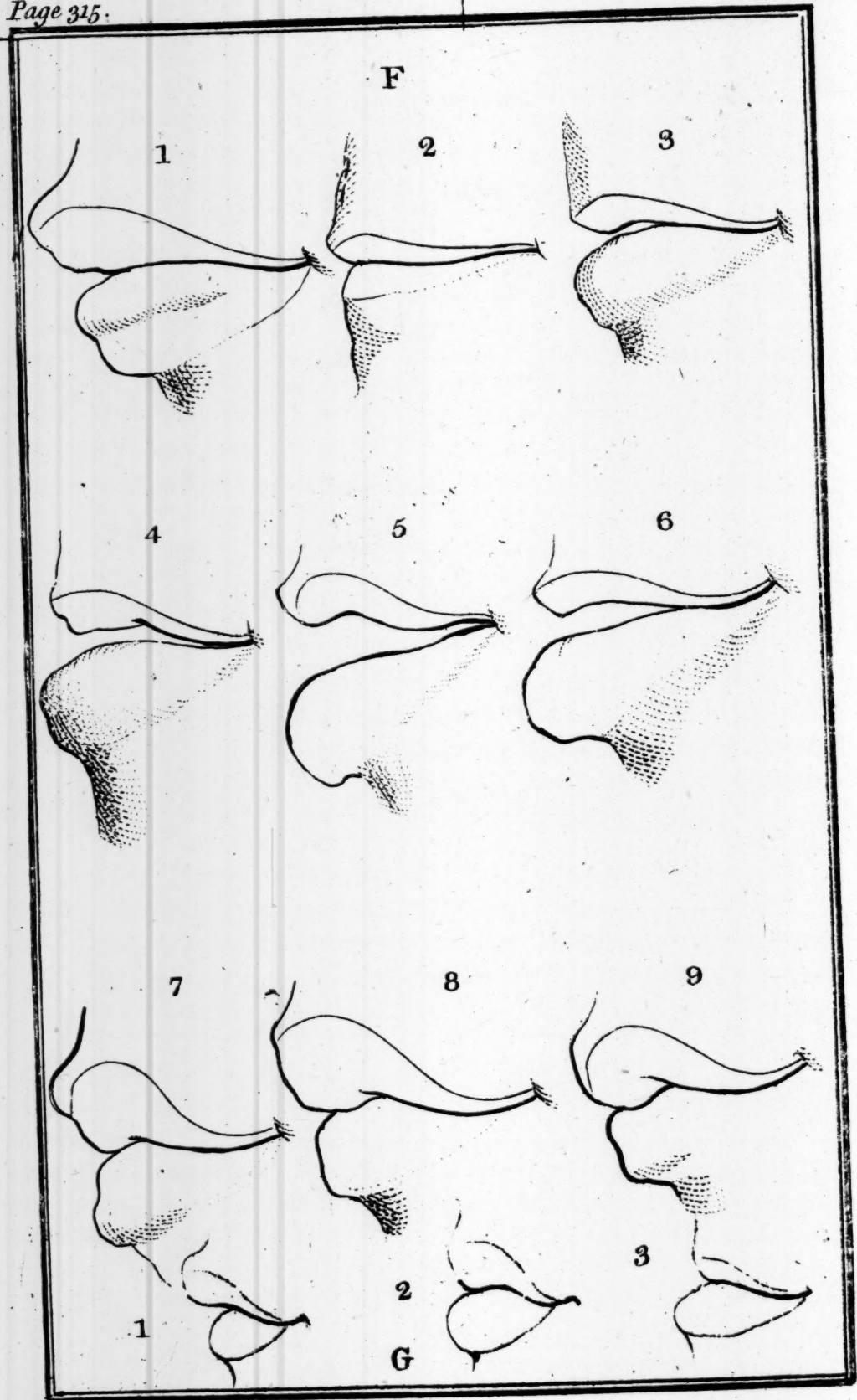
1. This has much agreement with No. 1. in the preceding plate. I believe them both to be drawn after the same original, but in a different taste and spirit. The shade encompassing the under lip is an enigma to me. With respect to the rest, I per-

ceive in this mouth more calmness, grandeur, and good-nature, than in the other copy. 2. Languishes with a passion which it does not yet despair to gratify, and which it will continue to indulge, without being very delicate as to the justness of the means. The lips are too incorrect to admit of any positive signification. At most, the meaning is only to be conjectured; the lower one is excessively coarse. 3. In this I discover gaiety, and the malignity of a voluptuary having but little delicacy, who loves his ease, and sacrifices every thing to pleasure. 4. Presents to you a character sincere, honest, and generous, but without urbanity.

ADDITION E.

1. Though this mouth is incorrectly designed, and though I suppose him of a character naturally good, I nevertheless perceive that he mingles some degree of malignity with his fallies. 2. This is superior to the preceding, both with respect to the heart and understanding. 3. If this has not the same brightness of fancy, that deficiency is compensated by a sound understanding and a solidity of reflection. 4. Incorruptible probity, inviolable discretion, consummate wisdom. It is pity that to these estimable qualities is joined a fund of obstinacy that scarcely leaves any room for sensibility. 5. It is easy to discover that this mouth is absorbed in profound attention, and that it is anxious in the pursuit of knowledge. 6. Dignity approaching to haughtiness, contempt of all meanness. 7. Great good sense, which suffers itself to be obscured by indolence, contemning every thing, and consequently wanting delicacy. 8. Heroic courage governed by deliberate reason, which having formed its projects with coolness, unchangeably adheres to his resolutions. 9. Has good-nature, taste, and sagacity. 10. With a more polished mind, and a more exalted imagination, is plunged into voluptuousness. 11. The liveliness expressed here is poisoned by malignancy; and when occasion offers he will not scruple to pursue indirect courses. 12. Acts only from dictates of reason; he ex-





amines things in all their different points of view, and never decides but upon full conviction.

ADDITION F.

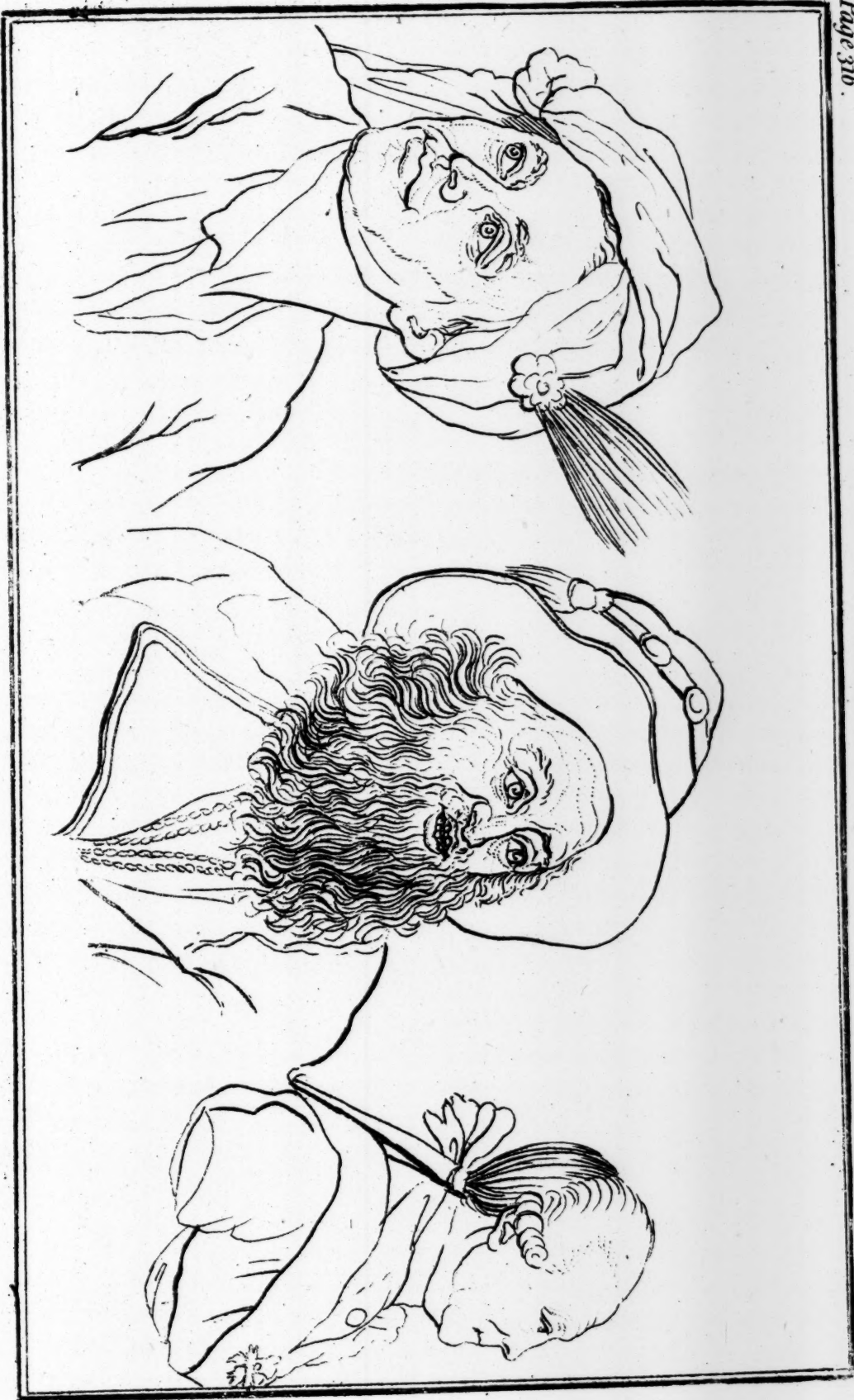
If you were asked to which of these nine mouths you would assign the preference, I think you would not be embarrassed in forming your opinion. Your choice certainly would not fall upon No. 6; you unquestionably would exclude him. You would also pass by 4 and 5, and all the bottom row, but in the upper one, you would stop at 2; in him you will find sweetness, delicacy, circumspection, goodness, and modesty; such a mouth is made for loving and to be beloved; the only fault which the physiognomist can here condemn, is that of the under lip being thicker than the upper one, a disparity never to be discovered in lips accurately delineated. It is not necessary to insist on the characters of coarseness, stupidity, inattention, weakness, and sensuality, which, more or less, disfigure the other mouths in this plate. No. 7 is that which discovers most genius, that which, with a fund of goodness, deserves notice for his original and pleasant ideas. 8. Is no more than a gross caricature; but I deny to him neither good sense nor liveliness. 9. Is still more defective, though perhaps more enlivened in his contracted sphere. 1. Is in every sense repugnant to nature and to truth. The upper lip of 3 promises qualities which are contradicted by the under one; 4 belongs to the same degenerate race; 5 is of a still more inferior class, and 6, in its turn, is below 5. In general a strongly projecting under lip, fleshy to excess, and of a disagreeable form, is never the sign of understanding and probity, never can it admit of that delicacy which is the touch-stone of a clear and sound judgment; but, on the other side, let us not forget carefully to take into the account whatever an advanced period of life, accidents, or the negligence of the designer may have added to the deformity of this trait so expressive and so easy to be misrepresented.

ADDITION G.

Three principal classes may be admitted for the different forms of the mouth. In the first I rank those of the upper lip which inclines towards the lower one; this conformation is the distinctive sign of goodness. I comprehend under the second kind, those mouths which have the two lips equally advanced, so that a rule being applied to the two extremities describes a perpendicular; this is the class of people honest and sincere. I establish a third for the mouths whose under lip advances beyond the upper one; but the projecture of the under lip varies so prodigiously, its contours are so diversified, and so difficult to be ascertained in design, that a general qualification might easily give room for errors and abuses. However, I think I shall offend no one in assigning this conformation of the mouth to *temperate* characters, who have a mixture of phlegm and vivacity. If the three classes were to be defined by their generical names, I would call the first, *the sentimental*; the second, *the loyal*; the third, *the irritable*.

ADDITION H.

You see this is not the head of an ordinary man. That eye says all that it desires, and desires all that it says; a look so lively, so animated, and so penetrating, retains and appropriates all that he seizes out of himself, but he produces nothing out of his own proper funds. The nose is middling; it is neither remarkable, nor to be confounded with others; and if it must be reduced to the good class, it has nothing of abjectness. The mouth indicates common sense, fluency of language, and voluptuous inclinations. The angle rising from the lip is not natural, and for that reason is disgusting.





ADDITION I.

An energetic sensuality, addicted to gross indulgence, a freedom of temper, with little knowledge, the highest possible degree of a sanguine temperament, mixed with phlegm—these compose the character of that half-open mouth. The look is not without cunning, and the nose also has expression, but the mouth is not the least distinctive part of this face. I recommend my readers always to begin with examining and determining with the most scrupulous exactness upon the predominant trait of each physiognomy; I can exhort them, at the same time, not to attach themselves to that trait exclusively. We must embrace nature in her whole extent, and it would be absurd to expect to reap harvest in the lands left in fallow.

ADDITION K.

A great personage ought never to be represented in miniature; but when even in the miniature the character of his dignity is preserved, when we there recognize the unalterable traits of his primitive energy, we have strong reason for looking up respectfully to the original. Only a man experienced, solid, determined, sure of his plan and of his object, could have furnished the idea of the profile in plate L. Although a copy so reduced must necessarily lose much, still we find in this a truth of expression from which we cannot but deduce the most auspicious omen. Such a look, enforced by so judicious a forehead, carries distinctive marks. What sagacity in the form of the nose! What justness, what accuracy, what firmness, and what perseverance must he have with such a mouth! What boldness with such a chin! All this infallibly supposes a soul courageous and elevated.

C H A P. VIII.

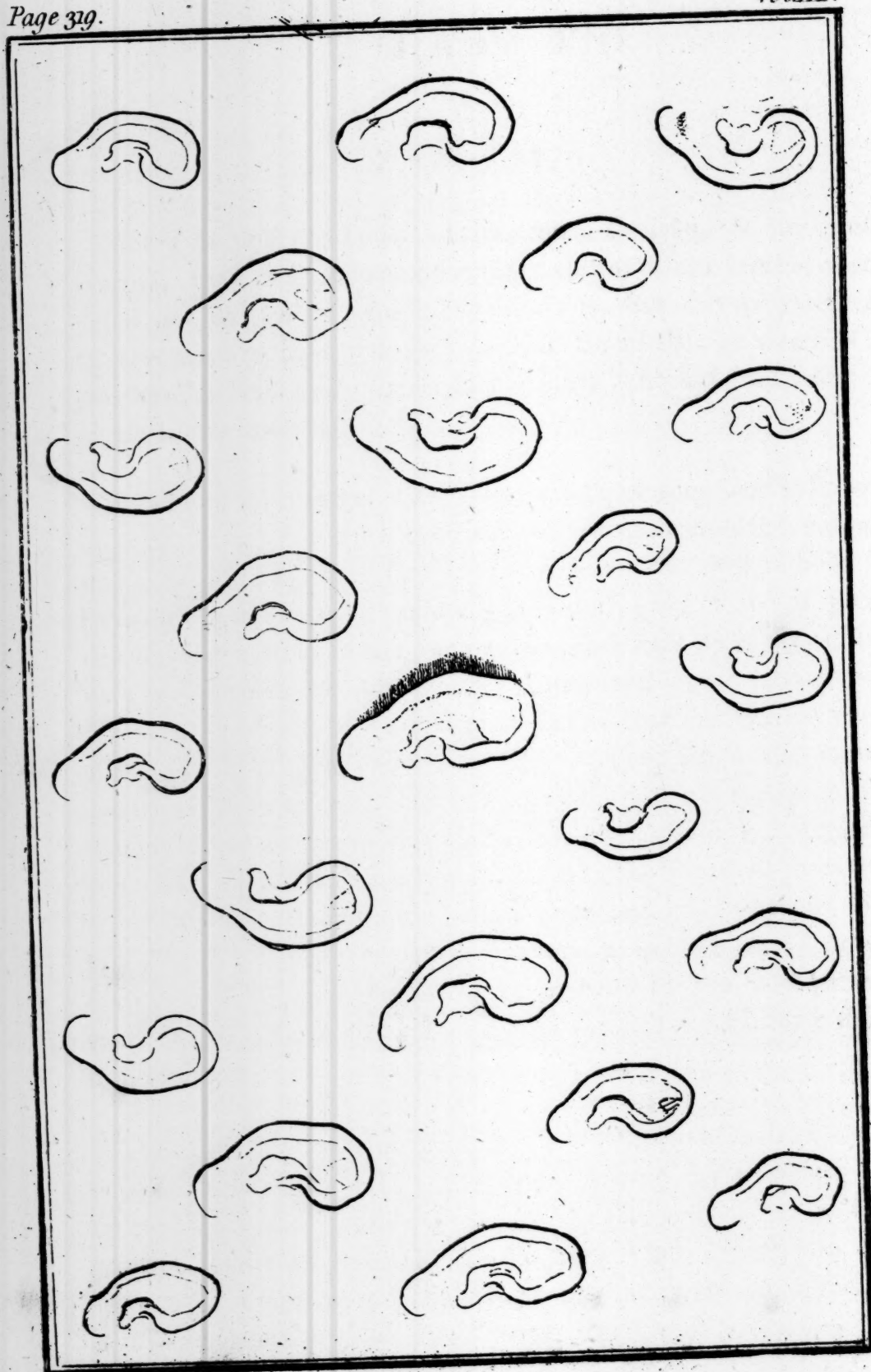
OF THE TEETH.

There is nothing more positive, more striking, or more convincing, than the characteristic signification of the teeth, considered not only with respect to their form, but also with respect to the manner in which they present themselves to view. On this head I have made some observations, which I shall communicate to my readers.

Small and short teeth, which the ancient physiognomists looked upon as the sign of a weak constitution, are, according to my opinion, in adult persons, the sign of extraordinary strength of body. I have also found them in persons gifted with great share of penetration, but neither in the one nor the other case were they either very well formed, or very white. Long teeth are a certain indication of weakness and timidity. Teeth that are white, even, and regularly ranged, which, on the moment when the mouth opens, seem to advance without suddenly jutting forward, and which do not always render themselves entirely visible, decidedly announce, in a man who has attained to the years of maturity, an affable and polished mind, and a good and honest heart. Not but a very estimable character may have spoiled, ugly, or uneven teeth; but this physical derangement for the most part accrues in the time of sickness, or from the mixture of some moral imperfection.

He who is not careful of his teeth, who does not at least endeavour to preserve them in a good state, betrays by that very negligence his sentiments of baseness. The form of the teeth, their position, and their neatness, (as far as this last depends on ourselves) point out more plainly than may be imagined, our tastes and inclinations.





When upon the first opening of the lips, the gums of the upper range plainly appear, I generally expect much coldness and phlegm. The teeth alone might supply the subject for a large volume, and yet our painters neglect them, or more properly speaking, entirely omit them in their historic pieces. Endeavour to fix your attention upon this part, study it in the weak man, in the hypocrite, and in the villain, and you will see to what an extent it is expressive, whether in itself in particular, or in its relation to the lips. Here I conclude, lest I should be tempted to divulge secrets which might give offence or be misunderstood.

CHAP. IX.

OF THE EARS.

I ingenuously confess, that this subject is somewhat new to me, and that I shall not undertake to decide upon it with certainty. However, I am fully convinced that the ear, as well as the other parts of the human body, and perhaps more than some of them, has its determinate signification, that it admits not of the smallest disguise, and that it has a particular analogy to the individual to which it belongs. All physiognomical study must be founded on exact designs, upon examinations and comparisons frequently repeated. I request attention to what I have to observe with respect to the ear. 1. To the whole of its form, and its size. 2. To its contours interior and exterior, its cavities and its foldings. 3. To its position; whether it be close to the side of the head or detached from it. Examine this part in a man of courage and a coward, in a philosopher, and in a man of a naturally weak understanding, and you will soon perceive the distinctive differences appertaining to each character. In A, I see not a single form that can be suspected of stupidity; I even believe them all above the middling, and those in the centre have a strong appearance of a sagacious and enlightened mind.

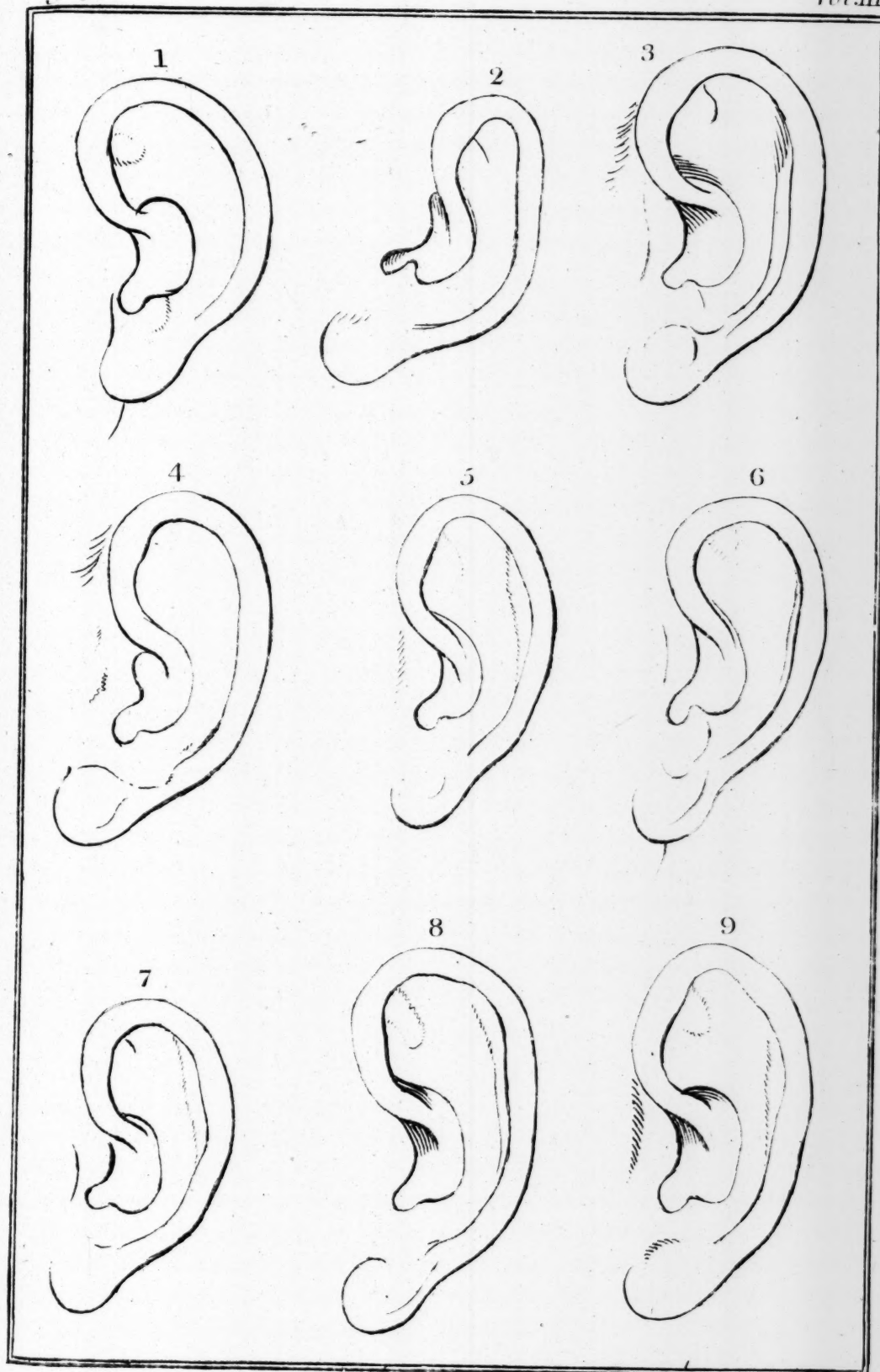
'ADDITION A.

NINE EARS.

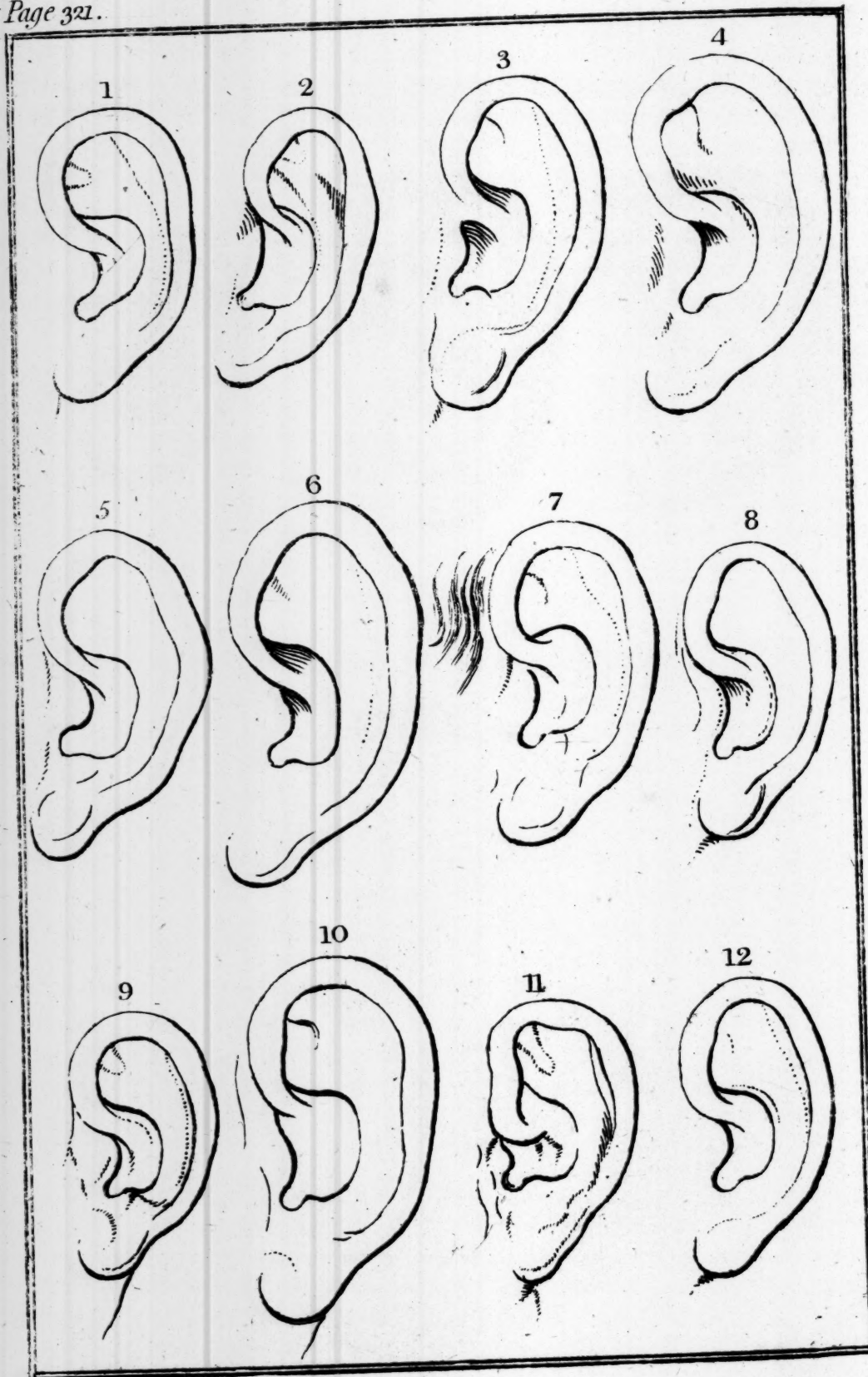
Having yet made but little progress in the study of the ear, I shall necessarily find difficulty in giving a decisive and satisfactory illustration to the additions to this chapter. The comparison of the extremes, together with time, will furnish me with more certain inductions; though I believe I shall risk nothing in asserting that amongst the designs in the annexed plate, not one is to be found characteristic of imbecility.

1. Appears to me to have most delicacy and most weakness.
2. Is more subtle, more attentive, and more reflective.
3. Surpasses 1 in respect of activity and energy. I also discover a productive genius, rich in talents, and particularly in the gift of eloquence.
4. Nearly the same definition may be applied to this, but with some modifications, the reason of which I search for in the upper part. On the other hand, the serpentine contour surrounding the cavity, may probably be the sign of good-nature.
5. Has much more weakness and meanness than 2, 3, and 4. It has also more smoothness, and is less shaded. I except, notwithstanding, the point below the hollow, which in despite of a mediocrity of faculties, seems to imply a particular talent, but of what kind I am ignorant.
7. According to my text, this ear announces a man modest, humble, gentle, perhaps timid and fearful.
- 8 and 9. These, particularly the last, cannot agree with minds of the ordinary cast.

It would be interesting to collect a certain number of different and known heads, and to abstract from them the proper and specific character of their ears. In those now before us, there is an air of freedom in the part called the tip, which may be always deemed a favourable omen with regard to intellectual faculties.







ADDITION B.

TWELVE EARS.

Each of these forms varies as to length, the form of the cavity, the exterior contours, and the hollowing in the middle. Neither of them would equally correspond with different heads; each bears the imprint of an individual character.

1. Claims the first place for gentleness, simplicity, modesty, and candour. 2. Has more variety, and is more susceptible of improvement. 3. Is more delicate, more enlivened, and more attentive than the two preceding ones. 4. I dare maintain that this does not belong to an ordinary man; but perhaps it has not the quickness of 3. 5. This appears to be the most original and the most animated of the twelve. 6. Is more phlegmatic than 3, 4, and 5, less sensible than the last, but of much greater capacity than 1. 7. Replete with understanding and subtlety. 8. The rounding of the upper contour is very singular; I know not how to speak of it: but I doubt whether it has the merit of the preceding one. 9. I suspect him of some share of timidity; but I allow him to be just and active. 10. Appears to me insignificant, thoughtless, volatile, and frivolous; his facility is imposing. 11. Has circumspection unaccompanied with any species of courage. 12. Scarcely admits of violent passions. I here discover modesty and sweetness of temper, founded on noble sentiments.

ADDITION C:

1. Seems to be formed for a man capable of acquiring and of communicating a knowledge of the sciences; for a pedagogue who mechanically collects diversified information. 2. Can only belong to a man of excessive weakness. That large and smooth

form, the imperfect rounding in the contours, may indeed subsist with the superior faculties frequently found in the ears of musical people—but when the whole is so flat and coarse, it certainly excludes genius. 3. Has too much precision to suppose a dull mind; but, on the other hand, it is too rounded and too massive to point out a man of extraordinary talents.

CHAP. X.

OF THE NECK.

That part connecting the head and the breast is significant, like all the other parts of the human frame. Figure to yourself on one hand, a long and slender neck, and in the other a short and large one, and judge whether each of these forms will not require a different kind of head. What is there not to be expressed by the flexibility or stiffness of the neck! Some necks appear from their structure intended to lower, others to raise the head, these to move it forward, those to draw it back—and here let it be observed, by the way, that these distinctions may be applied to the variations in our faculties, and that in correspondence with these, the human mind becomes aspiring or sinks into servility; it advances or it retreats. We know that certain species of goitres are the infallible sign of folly and stupidity, while a well proportioned neck is an incontestible recommendation for solidity of character. In short, a diversity in the form of the neck prevails throughout the animal creation, and in most quadrupeds this part marks their state of vigour or feebleness. It is not impossible to analyse this truth by details. I reserve the most essential for the additions concluding this lecture, and I request the reader not to forget, that I am obliged to confine myself to the collecting of materials, without being able to employ myself in the construction of the edifice. I will add but another word. It is, that an observation on the turn of the neck was the first germ of my favourite study, as I have before said in the first lecture to volume I.

Had this part then appeared less striking and less significant, it is very probable I should never have written a single line on the science of physiognomy.

CHAP. XI.

OF THE HAIR AND THE BEARD.

If the hair cannot be included in the number of the members of the human body, it is at least an adherent part. Having already more than once pronounced physiognomical judgments upon this subject, we shall here collect some observations, ancient and modern, general and particular, some of them properly belonging to the present work and the others being borrowed. The hair presents multiplied evidences of the temperature of man, of his energy, of his manner of feeling, and consequently of the faculties of his mind; it is capable of no dissimulation; it has relation to our physical constitution, as plants and fruit have relation to the soil which produces them. You must carefully observe, *a*, the length of the hair; *b*, its quantity, and the manner in which it is planted; *c*, its quality, whether it be sleek and flexible, or curled; *d*, its colour. Long hair is always weak, and the mark of an effeminate character; and it seems that from considering it in this sense, St. Paul says, "That if a man have long hair, it is a shame unto him." I. Cor. c. xi. v. xiv. If it is straight at the same time, it cannot correspond with a manly temper. I call that *vulgar hair* which is short, straight, and irregularly planted; and also such as falls in small, pointed, and disagreeable locks, particularly when it is coarse and of a dark brown. The epithet *noble* I assign to such hair as is of a golden yellow, or to the flaxen approaching to the brown, pleasingly shining and forming easy and agreeable ringlets. Straight, black hair, thick and coarse, denotes little understanding, but assiduity, and the love of order. Thin black hair upon a head half bald, the forehead being high and well arched, has often furnished me with

a proof of a sound and clear judgment, but excluding invention and flashes of wit : on the contrary, this same kind of hair, when it is entirely straight and sleek, implies a decided weakness in the intellectual faculties. In hot climates the hair is of the deepest black ; in temperate ones it is not so dark, or the colour is brown ; and in cold countries it varies between the yellow, the red, and the brown : old age occasions the hair of different colours to become grey ; and it has been remarked, that people employed in the manufacture of copper and brass have the colour of their hair changed to green. Flaxen hair generally announces a delicate and sanguine-phlegmatic temperament. Red hair is said to characterise a man supremely good or supremely wicked. A striking contrast between the colour of the hair and that of the eyebrows excites my suspicion.

The diversities in the coats of different animals sufficiently shew what expression there is in the varieties of the human hair. Compare the wool of the sheep with the fur of the wolf, the coat of the hare with that of the hyena ; compare the plumage of different kinds of birds, and you cannot fail to be convinced those excrescences are characteristics which help to discriminate the several capacities and inclinations of each animal. These reflections will recal to your mind the observation, ' That the smallest hair of the head is formed by the sublime power and will of the Almighty ; that he has numbered them all, and that not a single one falls off without his order.'

Were it only on account of my admiration of the hair of thy head, I would salute thee, Algernon Sidney, in whom I respect the honest man, the zealous patriot, though sometimes hurried away by, and made a prey to, the weaknesses of humanity.

CHAP. XII.

OF THE HANDS.

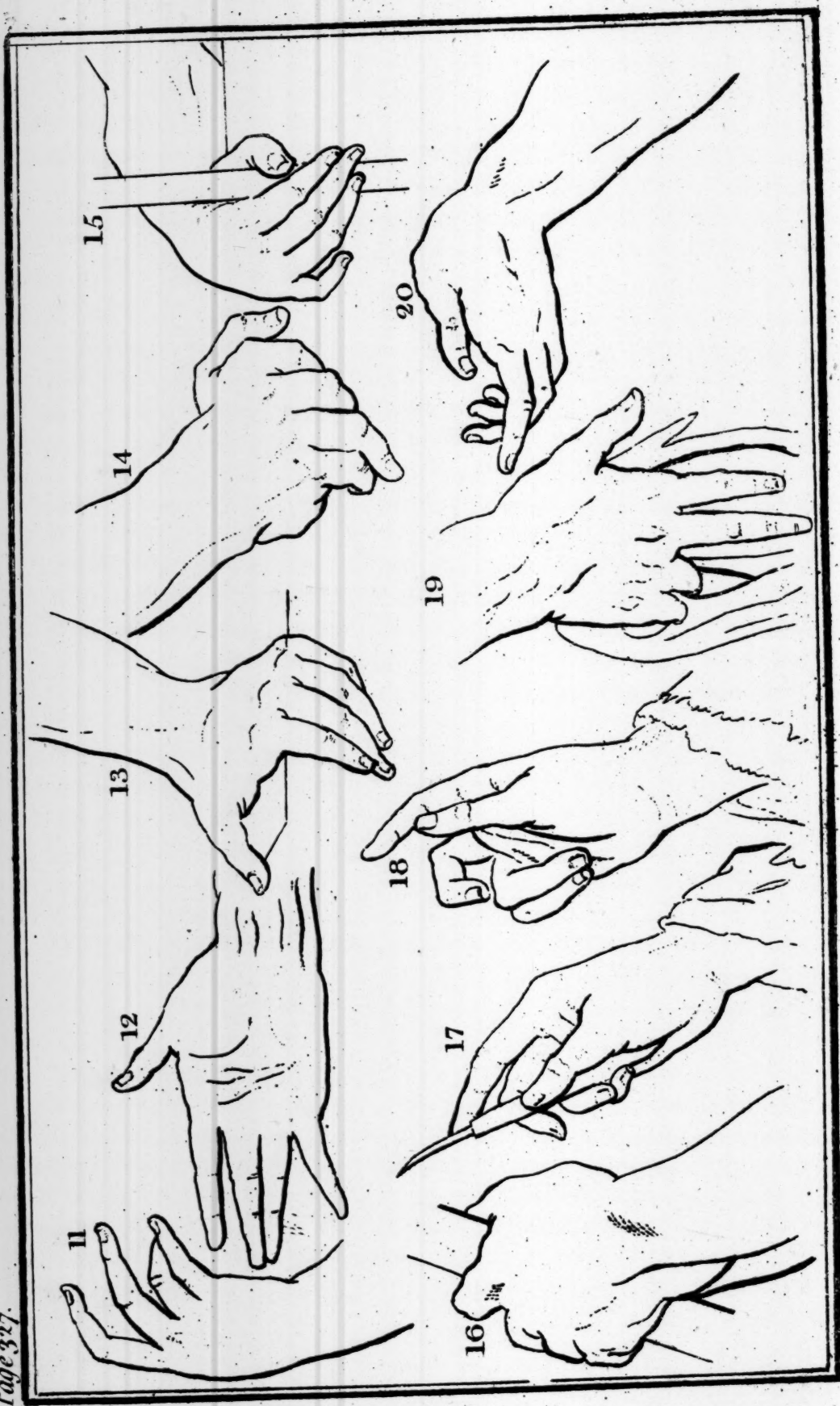
There is quite as much diversity and dissimilitude between the form of the hands, as there is between different countenances. This truth is founded on experience, and needs no proof. Two faces bearing an exact resemblance no where exist: so you will not find in two different persons the hands alike. The greater the likeness of the faces, the greater will be found that of the hands. There is not less variation in the parts of the body than in the characters; and it is the same principle occasions this difference in the one and in the other. Conformably with these decisive observations, the diversity of character will manifestly appear in the form of the hands: this cannot be doubted, without blindly denying the force of evidence. The form of the hand has infinite variety, according to the relations, the analogies, and changes of which it is susceptible. Its size, its bones, its nerves, its muscles, its flesh, its colour, its contours, its position, its mobility, its tension, its state of rest, its proportion, its length, its roundness—all these present distinctions easy to be perceived. Every hand, in its natural state, that is to say, abstracted from extraordinary accidents, will be found in perfect analogy with the body of which it forms a part: The bones, the nerves, the muscles, the blood, and the skin of the hand, are but a continuity of the bones, the nerves, the muscles, the blood, and the skin of the rest of the body. The same blood circulates in the heart, in the head, and in the hand. These are truths which an infant may comprehend, and which will not admit of dispute: but I must examine them, because they will serve to clear up all the mystery of the physiognomy of the hand; a mystery which may at once give rise to ridicule and astonishment.

One particular hand can only correspond with one particular

body, and with no other. The thing is easy to be proved. Select one hand for a model, compare it with a thousand other hands, and in this great number it will not appear that a single one could be substituted in the place of the first. But, it will be said, the painters and sculptors compose homogeneous forms, and give to detached parts conformity and agreement, either real or imaginary. To this I reply, that your objection proves the direct contrary to the fact it is intended to establish. But much more may still be urged in opposition to this pretended homogeneity. Who must be allowed to judge upon this question, but the physiognomist, who is qualified to comprehend, to appreciate, to analyse, and to compose the harmony of the different parts of the human body? Well, this same physiognomist, you will say, has often searched in vain in the productions of art for this boasted homogeneity, and most of these productions have disgusted him by the heterogeneous associations they present to view. I confess there are imitations to which we cannot deny the merit of homogeneity: but these do not shew that species of homogeneity here alluded to; they are not the sports of the imagination of the artist: they are passable copies of originals, and if they have some congruity, chance has determined that they shall be more or less in analogy with the pieces to which they are annexed: the artist has been able to dispose, adjust, and disguise them with sufficient address to give them the appearance of a certain degree of homogeneity.

If in the works of nature it were possible to add an anomalous hand or finger, or the trunk of an arm or hand, such patchwork assuredly would escape no one's observation; and the reason is evident. Can art, which is no more, which can be no more, than an imitation of nature, excel her prototype, while she is reduced to the necessity of enlarging, diminishing, obliterating, adding to, mutilating, and repairing whatever she forms? In vain may the artist colour and daub over his pieces, retrace all their illusions, still he is but fabricating with borrowed materials. But nature is always able, from her own proper resources, to surpass whatever she has already produced. Her operations are upon a grand and comprehensive scale, while art









is only able to follow her in some particulars. Nature embraces the whole, but art is confined to the surface, or rather to particular parts of the surface. If then there is something characteristic in our exterior, if men differ from each other in form and character, upon the same principal it must be admitted, that the hand contributes its part to make known the character of the individual, and that it is, as well as other members of the body, an object claiming the attention of the physiognomist—an object the more significant and the more striking, as the hand cannot dissemble, and is every moment betrayed by its own mobility. I say it cannot dissemble; for the most crafty hypocrite, the most experienced cheat, cannot alter the form, the contours, the proportions, nor the muscles of his hand, nor even one section of his hand: he can only conceal its expression from the observation of the observer, by withdrawing it altogether from view. The mobility of the hand is not less expressive. Of all the parts of our bodies this has most activity and most abounds in articulations. More than twenty joints and articulations concur towards the multiplicity of its movements. Such activity must necessarily furnish physiognomical characters; they must explain the character of the body with which the hand is so intimately connected, the character of the temperament, and consequently that of the mind and the heart.

Be it in motion or in a state of rest, the expression of the hand cannot be misunderstood. Its most tranquil position indicates our natural dispositions; its flexions, our actions and our passions. In all its movements, it follows the impulsion given it by the rest of the body. It is the attestation of the grandeur and superiority of man.

A. B. TWENTY HANDS.

Of all these hands there is not one that I would reject, or confound with the ordinary class. I would assign them all to noble and elevated characters, and I will say further, that they are designed by an artist who understands the beautiful. He has carefully avoided those exaggerated shortenings which are always the sign of stupidity approaching to brutality; while, on the other hand, long and very slender fingers hardly ever associate

Vol. III.

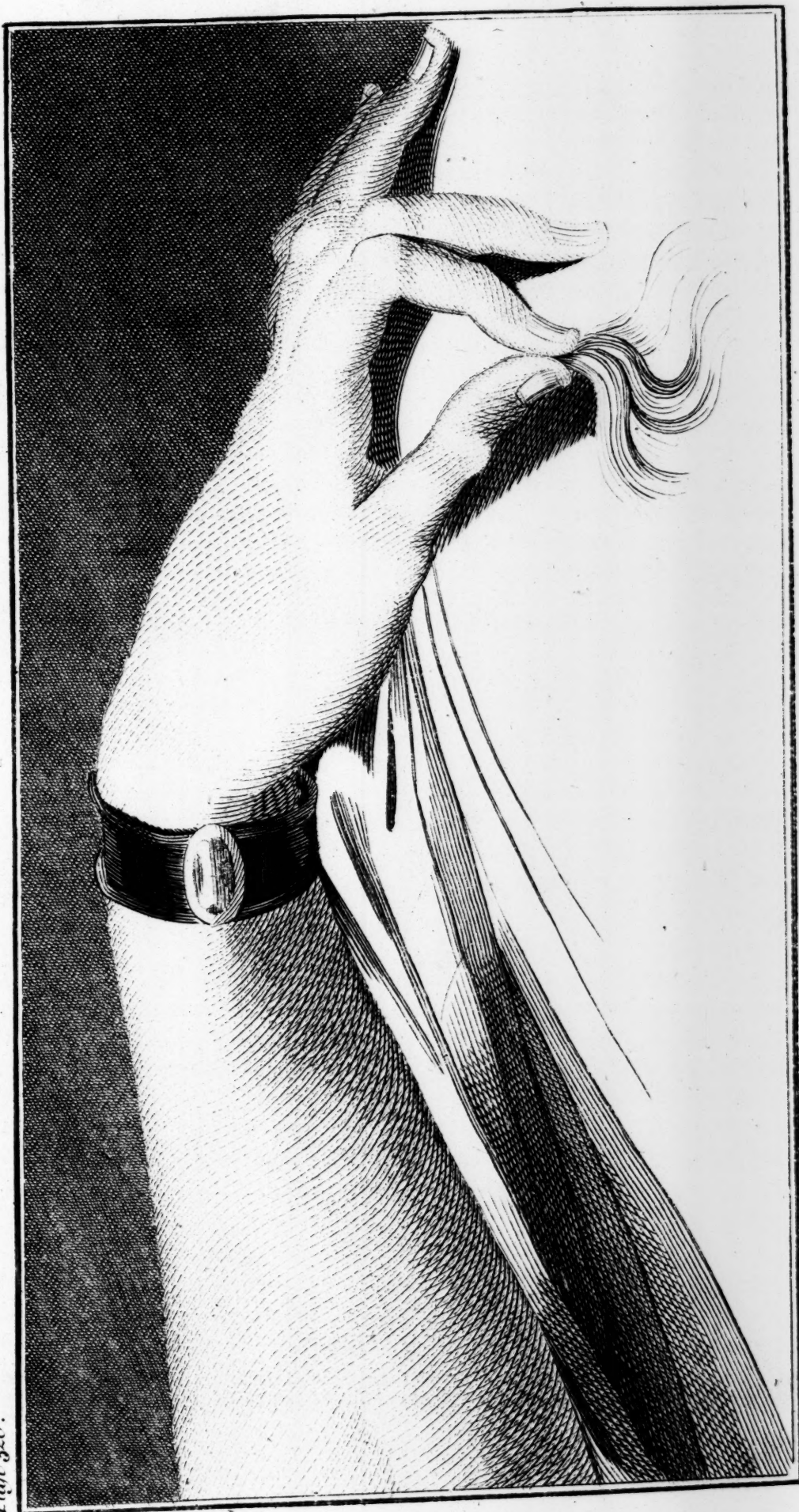
with a rude and gross mind. I think I perceive the most dignity and delicacy in 2. It displays the gesture of consolation and affecting exhortation. 4 and 11 are weak and effeminate. 17 and 18 are excellently formed, and I shall say they belong to artists. The energy of 16 renders it capable of the greatest enterprizes. It will be difficult to resist the persuasive eloquence and urgent supplications of 12. I expect from 12 manly courage and a steady mind, though the attitude has a little constraint. The same constraint appears in 30, which does not express all that it would. 1 Is the hand of a mother who affectionately commands her beloved daughter. 3, 5, 6, 7, 8, 10, 13, 15, have no object in the design. We cannot in these descry much of the ideas of the designer, who is more attached to the beauty of form than the truth of expression. This is the great fault in most of the academies; rarely do they exhibit natural attitudes; they deviate from those simple and easy movements which are the effect of our own inclinations, and in which we always observed an intention marking a determinate cause.

C. HAND OF A WOMAN.

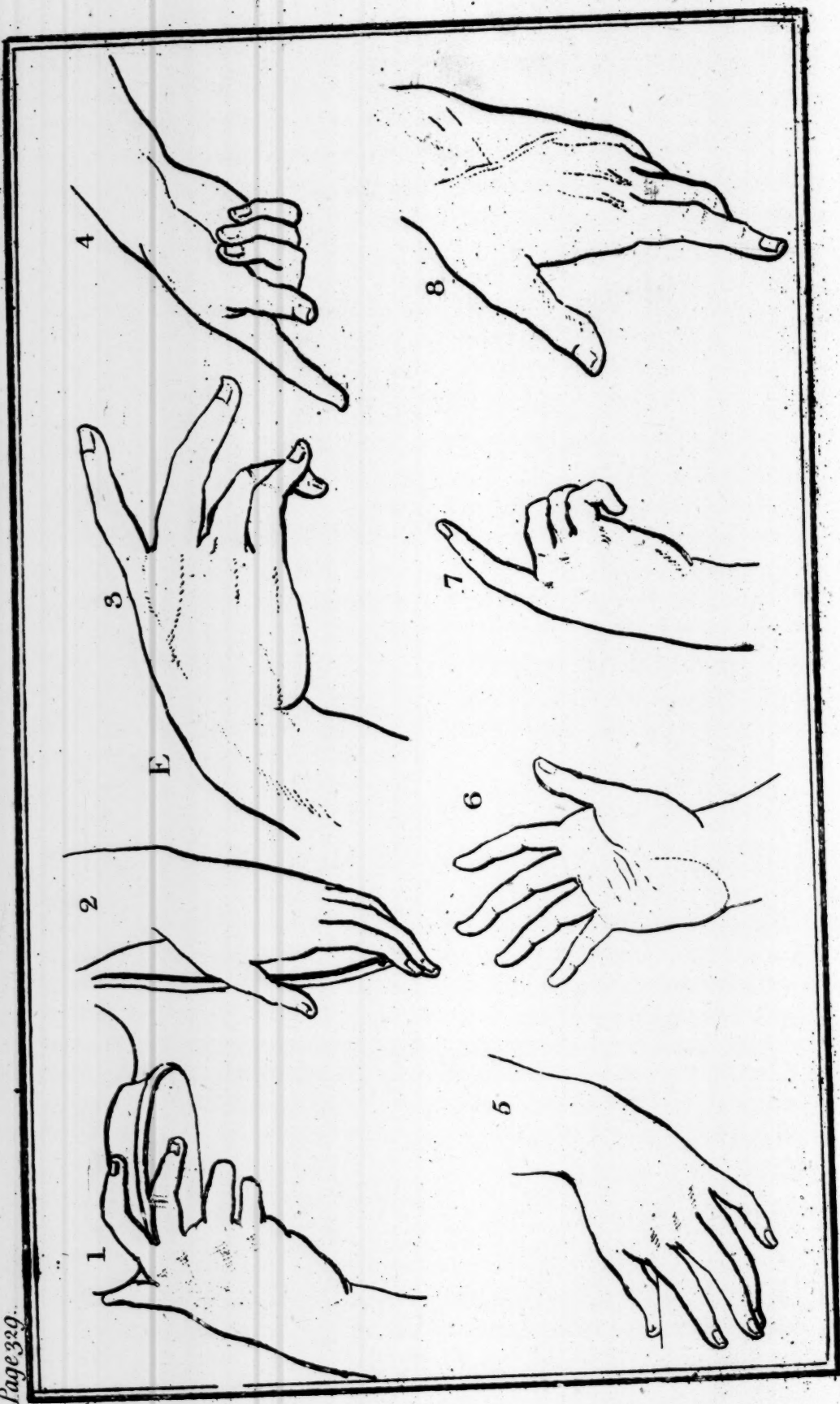
This is the hand of a woman, but it is too long, too curving, and has too studied an air of delicacy. I believe it to be a fanciful production, the model of which does not exist in nature. In short, we already know the artist after whom this is copied, and are convinced that he delights in exaggerating his characters, both in the terrible and the delightful: this design, at least, proves that he had the skill of regulating his strokes, and that his genius was not incapable of sweet and agreeable expressions. Whatever impression this hand may make upon minds entirely sensual, to me it appears *cold*. I would not depend upon its solidity, nor upon the vivacity of its friendship, I should rather expect from it the artifice and finesse of coquetry.

D. TWO HANDS.

Here you will undoubtedly recognize the same master, who has endeavoured to place in contrast the delicacy of a female hand with the energy of the hand of a man: I even suppose that his own



e



hand served as the model for the last. That which crosses the other at the upper part of the print indicates calmness and repose; the other, rapid, and firm, seems to be formed for execution. The first needs to be guided, the second directs itself, it would become predominant, would govern and impose the law. But notwithstanding all the pains the artist has taken, it does not excel either in the correctness of design or the elegance of the shortening.

E. EIGHT HANDS.

None of these hands are coarse or ignoble: I do not even suspect them of wickedness. That they have the fund of corruption inseparable from human nature, that they are capable of bad as well as good actions, I will not deny; but I believe them not to be formed for servile employments, and still less for acts of violence and atrocity. 1. Appears principally to aspire to the enjoyments of the pleasures of natural philosophy. 2. Excels in whatever requires address, delicacy, and taste: this will succeed in instrumental music, and in female employments. 3. Denotes a thinker cherishing noble ideas, and a person deficient neither in taste nor dexterity. The attitude of 4 is replete with goodness, graciousness, and grandeur. 5. Seems to have much sensibility, and even voluptuousness. 6. Urges and persuades with gentleness, but at the same time with efficacy. 7. Will not prevail with us so easily as the preceding, and will not so clearly convince us as 4. In conclusion, I find in 8 the elevation, the dignity, the wisdom, and the experience which characterise the apostles.

OF THE BREAST, THE BELLY, THE THIGHS, THE LEGS, AND THE FEET.

Each of these subjects being distinctly discussed in detail, they would each present a physiognomical Thesis; but I shall be concise, confining myself to generalities.

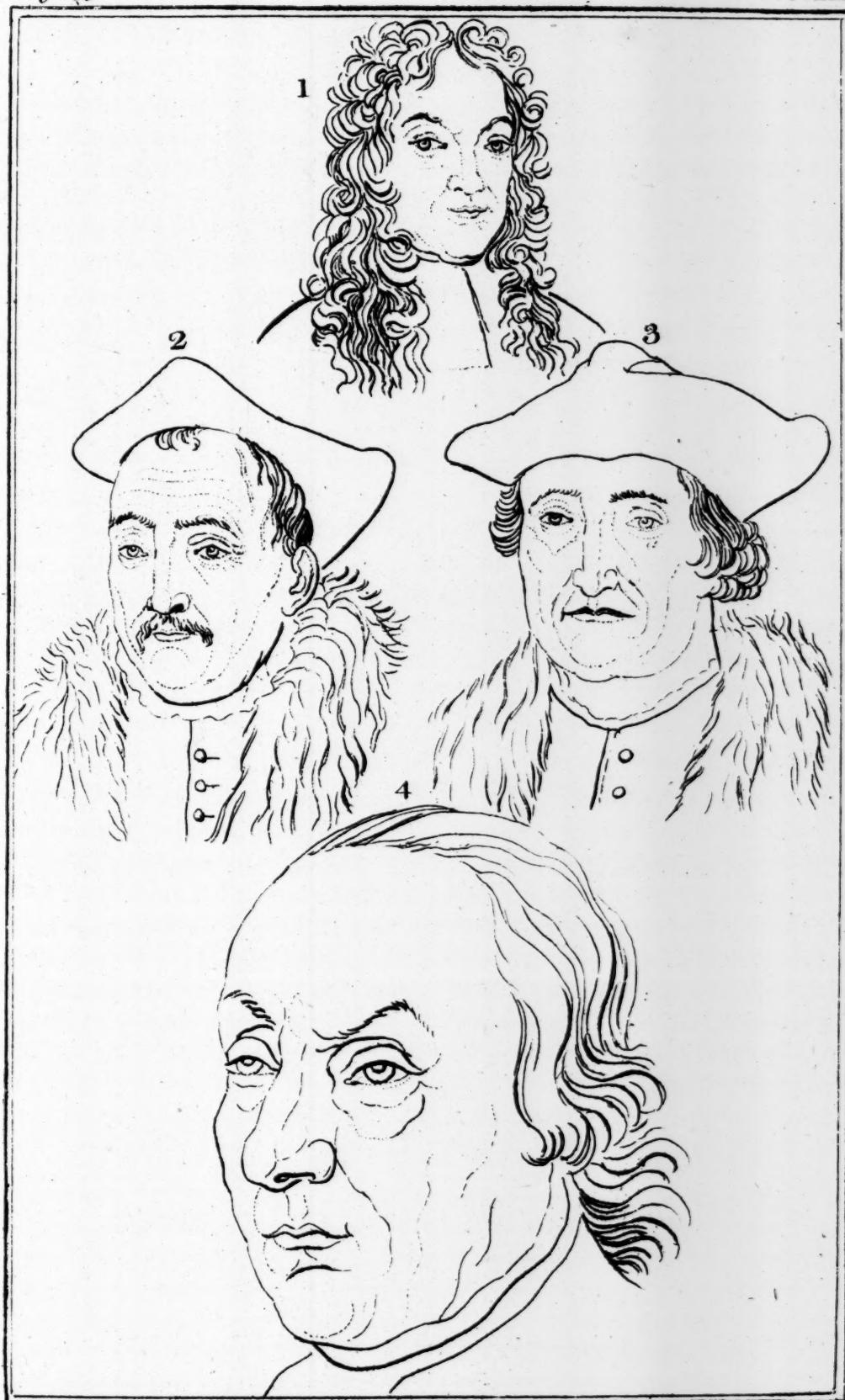
All the world knows that large shoulders gradually sloping, and which do not rise to a point, are a sign of strength; irregular shoulders generally signify a delicate constitution, and they are also said to imply cunning, activity of mind, and the love of order

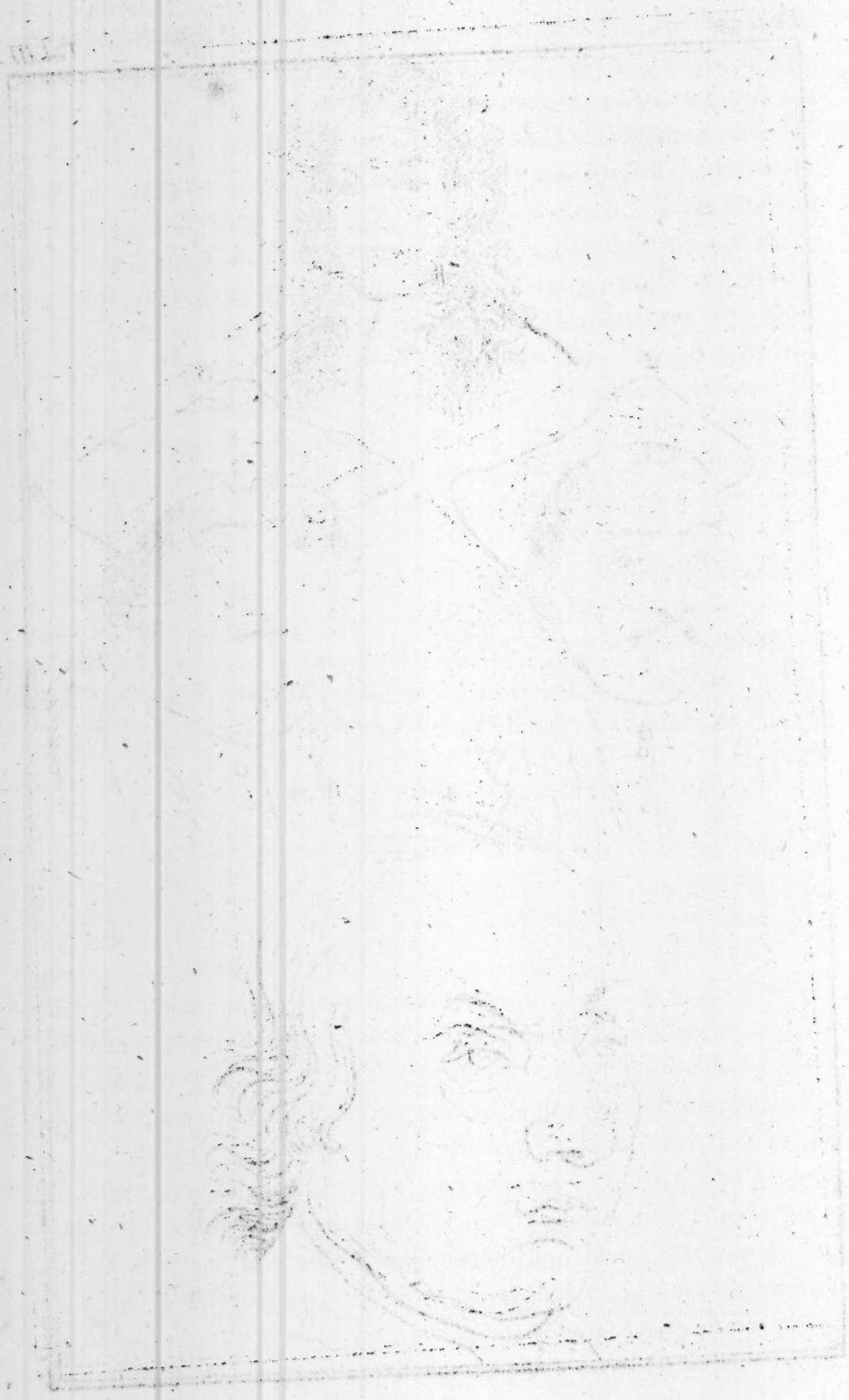
and regularity. A large and square breast, not too convex nor too concave, always supposes shoulders well constructed, and is of the same character. A flat and, if the expression may be used, a hollowed breast, denotes a feeble temperament. Among men, a breast which is excessively hairy announces a voluptuous disposition. A large and prominent belly inclines much more to sensuality and indolence than a flat and retreating one; and I always expect more energy and activity, a more complying disposition and more ingenuity in a dry temperament than in a body excessively corpulent. I have, however, seen persons of a slender form who were extremely dilatory and indolent, but then their character of inactivity was marked in the lower part of the countenance. Le Torse at Rome is the perfect model of a well proportioned back and belly; in every respect he bears the imprint of an energy which nothing can subjugate.

Let us add some examples which may be equally applicable to most of the chapters of this lecture, and which perhaps may contribute still more to exemplify our observations on the form of the face in general, and of its different parts taken separately. The subject is too rich ever to be exhausted or fully explained.

FOUR HEADS.

1. The reader will recollect that I make distinction between talent and genius, between a *grand physiognomy* and a *spiritual physiognomy*. This face, whether it be considered with respect to its form altogether, or according to its several distinct parts, announces neither the great man nor the superior genius, but it promises ability and the character of goodness. Whether it be illusive or not, I think I descry in this engraving, that colouring which distinguishes men of talents, that sober tint which commonly indicates a facility of conception and a clear understanding. I am sure that in the original the eyes are light blue, and that they could not be brown. I am also sure that nature formed them for examining objects with penetration and justness, always regarding them in the most favourable point of view. A mild benevolence and amiable condescension seem to animate the mouth, the eloquence of which, however, would rather persuade than enrapture me. In short, were I





to be accused of prejudice, still I would rely on the traits of generosity which that man presents, were it only on account of the form of the chin and the picturesque arrangement of the hair.

2. It is difficult to resist this look. The form of the eye itself has nothing of grandeur, nothing of superiority, nor of majesty; but its effects are astonishing; and all that part from the eyebrow to the corner of the eye gives to this physiognomy an impressive air of dignity. A look which expresses so much delicacy, which penetrates with so much softness, which discovers so much rapidity and precision, must necessarily command respect. The contour of the nose denotes less penetration than good sense; and that mouth so capable of shewing disdain, but which never assumes that air but after the most mature reflection, admonishes you not to provoke it by impertinence or inconsistency of behaviour.

3. This we may boldly rank in the number of grand physiognomies; in the number of those wise and firm countenances which it is equally difficult to approach or to avoid. Observe how the strength of his natural understanding rises superior to his acquired qualifications and to simple talent. It is not that I ascribe sublimity of genius to the original of this portrait; I expect not from him the enthusiasm of poetry; but the excellence of his judgment, the superiority of his understanding, assure him success in all his undertakings. In short, would it be easy to elude the scrutinizing glance of that eye, the sagacity of that discerning nose. Would you flatter yourself with having power to force a secret from that mouth so meditative and so prudent, or to control or subdue a chin so energetic? Be assured your endeavours would be fruitless: for, in general, that square form of the face supposes a mind firm and resolved, neither easy to be imposed upon, nor apt to abandon opinions it has once entertained.

4. An inexhaustible fund of judgment, a sedate mind, which consults reason on all occasions, the love of rectitude, and thoughtful activity—This is what my physiognomical tract makes me perceive in this sketch; this is what every connoisseur must, like myself, observe on the first view, but much more plainly upon an attentive examination. However favourable an idea I may form of the ori-

ginal; I nevertheless confess that philosophical speculations and the difficulties of analogy are perhaps above his reach; but on the other hand I will affirm, that his plans are conceived with simplicity and prudence, that he is sure of his means, that his serenity and firmness will infallibly enable him to attain his purposes. I expect not less from a forehead so expansive and so regularly arched, from those undulated eyebrows, from the glance of that eye, from the form of the nose, which announces a man instructed by experience—from that mouth, not very alluring, if you will, but still extremely expressive—from that energetic chin—from all the contour, in short, extending from the top of the forehead to the lower part of the cheek:

K. GENERAL ELLIOT.

Acknowledge here the image of valour, or relinquish the search of it elsewhere. If we had never heard this hero spoken of, from the traits should we dare to accuse him of timidity, or to call him only half bold. What! Would nature mould such a form without an object and without a design? Does she not mark with her respectable seal her most sublime productions? Has not the Sovereign of the Universe the privilege of ennobling his favourites; has he neither titles nor marks of dignity to distribute? Has he not other decorations for great men than those honours, or supposed honours, conferred by our princes, who are sometimes themselves of the most subaltern class of nature?

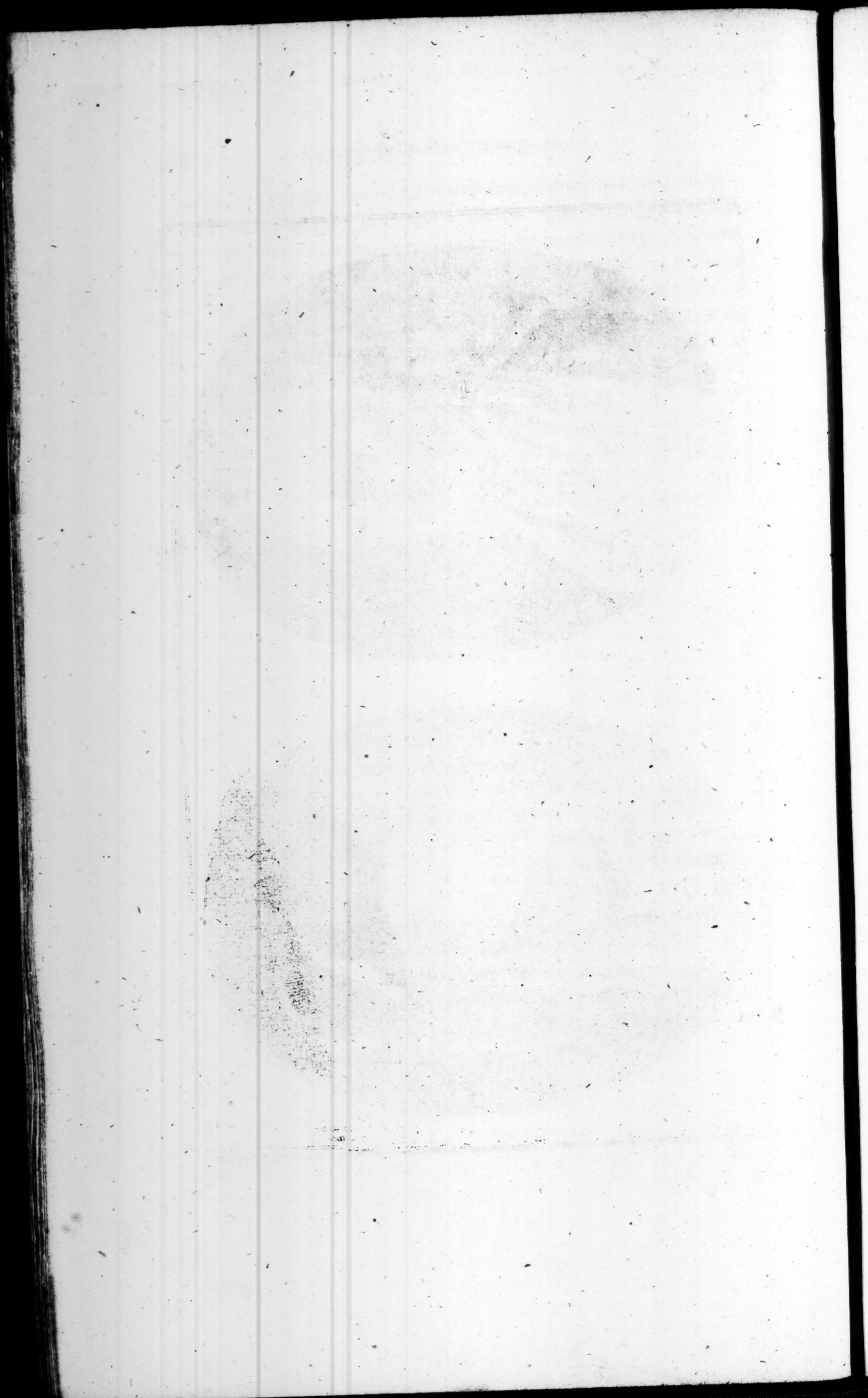
It is very apparent that this print is but a feeble reproduction of a defective copy; but I am sure the resemblance is more or less preserved, and that it is not altogether unworthy of the original. We must blame the designer if the eye is not in perfect harmony with the rest of the face, and particularly for the still greater remissness discoverable in that energetic nose. It is pity the hat conceals the finest part of the face. The forehead manifests, like the rest of the physiognomy, the true hero, who never ceases to be so, and who, always great in himself, will be conspicuous in all the situations to which fate shall call him.



L



K



We often, but with much injustice, complain that great geniuses are not placed in their proper situations. Do you believe that Elliot was at Gibraltar? Washington in America? Neckar at the head of the finances of France? Frederick on the throne of Prussia? Let us endeavour, kind readers, to become more prudent in our judgments, and to persuade ourselves that the Being of Beings knows how to assign to each of his creatures the station that is most proper for him. To prescribe laws to his wisdom would be folly and temerity.

L. GENERAL WASHINGTON.

It is already known that I mistrust the accuracy of resemblance in all engraved portraits, and I believe I have before said, that, in general, I look upon the representations of celebrated men, as so many caricatures. I am not acquainted with the original of this print, but he has performed great and astonishing things, such as not one in ten thousand would have undertaken—and can we refuse the character of grandeur to him whose actions bear the imprint of that character? Let us suppose that an individual should aspire to decide an event attracting the admiration of the age in which he lived, and the execution of it not seeming to lie within the scope of possibility, would not the physiognomist be anxious to know the traits of the mortal appointed by fortune to be the instrument of so memorable a revolution. Here I see the same oblong form which the other portraits of Mr. Washington is still more exaggerated. Such a form, when it is not too angulous, always indicates phlegm and firmness. This is the character of the physiognomy we are now examining, which besides equally recommends itself by its great serenity, by its intrepidity, and its expression of probity, wisdom, and goodness. Without being so seducing as Julius Cæsar or Newton, it is in the number of those physiognomies which improve upon the spectators, upon more close examination; and this portrait would have appeared to more advantage had the strokes been made with more boldness and vigour. I will say further, that if strength and sweetness united in a just proportion and in perfect harmony form the character of

a great soul, this countenance represents that character to a certain degree—but I must at the same time acknowledge, that if the expression of the original is not still more animated, if from the vivacity and dignity of the traits it is not superior to the copy, it must impose silence upon the physiognomy. The forehead denotes much perspicuity, but it has not enough of profundity, and though it is happily formed, it seems to exclude penetration; the eyes are full of good-temper and mildness, but they have neither the benevolence, prudence, nor the energy of heroism which are inseparable from true grandeur. The whole of this face announces a man of integrity, consistent, sincere, firm, deliberative, and generous; and these different properties taken together, are capable of forming a personage of the first rank in merit, though neither of them may surpass another in an eminent degree. I persist then in saying, that if Washington is the author of the revolution which we have been witness to his undertaking and effecting with so much success, the designer must inevitably have suffered some of the most prominent traits of the original to have escaped him. Every man has ideas beyond the reach of his action, and no one is able to concentrate all his faculties, all his capacities in what he performs or what he produces—and for this strong reason the physiognomy of a celebrated man must always be superior to the best portraits of him that can be produced.

FINIS.